

ARCHITECTURE

THE PROFESSIONAL ARCHITECTURAL MONTHLY

VOL. XLI

JANUARY, 1920

No. 1

A Plan for an International Historical and Memorial Museum at Washington, D. C.

By Rossel Edward Mitchell

THE progress of any civilization is measured by its advancement in the arts. There is no surer index; no other revelation of the mental vigor, refinement, and accomplishments of a civilization is so clear and readable as the record left by the hands of men as they wrought for use, comfort, or for the expression of the deeper strivings of the mind as influenced by religious instinct and desire for immortality.

The archaeologist delves into a heap of dust, and shortly from the misty fogs of centuries, and by means of clay from the hands of a potter dead five thousand years, he rebuilds, so to speak, the civilization of a Nineveh or a Babylon.

The extreme refinement of the Periclean age is revealed to a world that has not yet ceased to wonder, by the marbles of Phidias, the architecture of the Parthenon and the Propylæa. Pericles did not succeed in his great ambition to form "A grand Hellenic Confederation in order to put an end to the mutually destructive wars of kindred peoples," but he did succeed in putting through his plans for the embellishment of Athens. And although the philosophy of his day has been succeeded by many others, the arts of his age are still the delight and despair of millions.

The sensual, pleasure-loving life of the citizen of Pompeii is known and read of all men who care to look. The world-ambitious Roman projected across twenty centuries the grandeur of his conceptions of conquest, triumph, luxury, and religious impulse by means of the major arts of architecture and sculpture.

Nor is the record limited to dead civilizations; it is written large on every page of current events and in every country on earth. Is it mere chance, that Germany possesses no architecture to be admired? Is there no significance in the fact that this people have slavishly copied and appropriated every conceivable form of architecture without once showing evidence of having imbibed the spirit of any? Who but a German could have conceived the Sieges Allee? Or who but a Prussian could adorn every street corner with statues which in every instance but two out of several hundred are engaged in the noble act of killing a fellow creature?

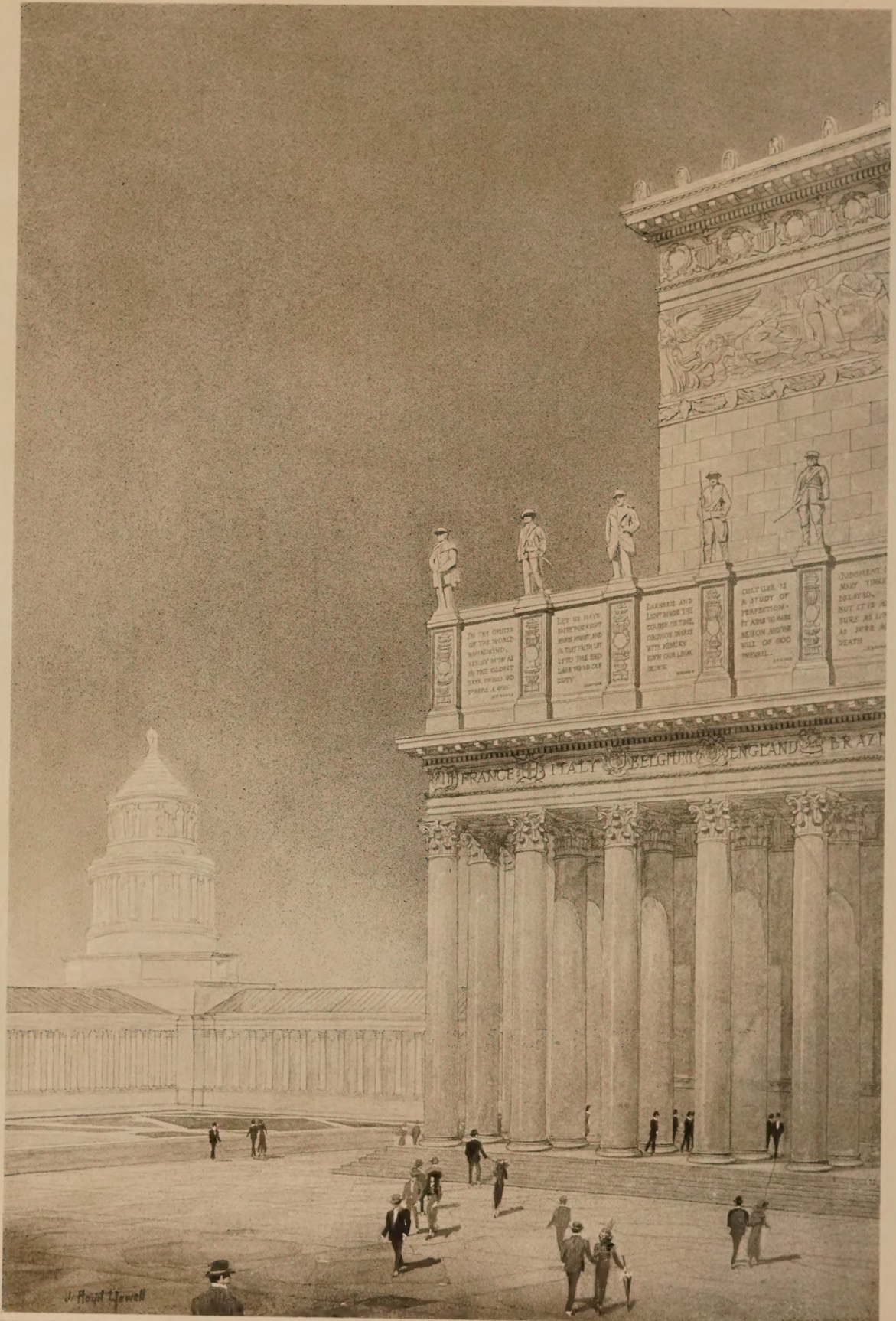
When the record of the World War is written—it will not be written, it cannot be written, in terms of triumph over fallen foes; nor will it be indited in periods of fulsome praise of conquering chieftains—it will not dwell unduly on the glory of combat nor the machinery and panoply of the unparalleled struggle; it will trace the divergent currents of national life, the processes of thought and consequent action which animated the minds and absorbed the energies of na-

tions, and which, by their very divergence made conflict inevitable. Such a record will show, most clearly, the breakdown of the supreme falsehood of history: the divine right of a few to decide the destinies of the millions; the belief in material force as an overcoming influence when counteracted by spiritual and moral resources; and the easy hypocrisy that any one people possess to a surpassing degree the qualities that make for world leadership.

But the record must be written. And where better could it be written than at the capital of America; at the capital of the free nation that reluctantly forsook the paths of peace, but once awakened to the vital issues of life and liberty involved in the struggle, put aside the freedom of the individual so dearly prized and deliberately donned the servitude and endured the privations of the common soldier; bringing her overwhelming strength to the struggle in time to galvanize the weary legions of the Allies into new life and vigor, and to join with them in a swift and sweeping victory.

Indeed it is not possible that a great Historic and Commemorative Monument and Museum which should fittingly set forth the purposes, the struggles, and the achievements of the Allied nations can be erected in any other country. On France and Belgium the ravages of war have fallen too directly. The shadow of the fearful tragedy will not depart for a century from those countries. Britain, engrossed in the perplexing problems of a world-scattered empire, could not possibly undertake it. America alone has the resources, the spirit, the idealism, and, by no means least, the perfect setting for such an undertaking. On the shores of the beautiful Potomac, in harmony with the grand design which is gradually making Washington the finest city in the world, at a sufficient distance from the turmoil of a devastated Europe, an International Historical and Memorial Museum may find as fitting a setting as Ictinus found for the Parthenon on the Acropolis of Athens.

To give every civilized nation a portion in this great edifice, or group of edifices, will require a structure of vast dimensions. It is, therefore, proposed to build three great galleries, each one thousand feet long from centre to centre of the terminal pavilions. These galleries to be forty feet wide, between walls, and in addition to the terminal pavilions are divided into equal lengths of five hundred feet by centre pavilions, or rotundas. The galleries may be subdivided at will and in accordance with the wishes of the participating nations. America, France, and Great Britain, and, perhaps, Italy, with its unlimited artistic wealth, would each wish to have allotted to them, no doubt, both a terminal



DETAIL OF CENTRAL MEMORIAL HALL.

Drawn by J. Floyd Yewell. Rossel Edward Mitchell, Architect.

INTERNATIONAL HISTORICAL AND MEMORIAL MUSEUM, WASHINGTON, D. C.

pavilion, with its great rotunda, and at least two hundred and fifty feet of gallery space. Other nations in proportion. The participating nations would send their own artists, sculptors, mural painters; their own relics, mementos, trophies, records, and memorials. Under the supervision of a general board of design these artists, mural painters; decorators, and directors would embellish the interior of the galleries allotted to them or selected by them, in accordance with the national history, the aspirations, the historic events, and the artistic tastes of the peoples whom they represent.

The monumental feature, the crux of the group, is the central memorial hall which occupies the exact centre of the great enclosed square. This lofty building rises from a high marble terrace three hundred and twenty feet square. The terrace is reached by four broad flights of steps, flanked by entrance pylons. The memorial hall is a square building alike on all sides. By the technical the lower story would be described as a dipteral octadecastyle peristyle of the Corinthian order. To the non-technical it is a double row of Corinthian columns, eighteen across each front row. This peristyle is surmounted by a Corinthian entablature and parapet. The parapet in turn is divided by pedestals over each column, and each pedestal supports a heroic statue of a plain soldier or sailor of an Allied nation. Back of this great colonnade rises the square mass of the building proper, the upper portion of which is finished with a further Corinthian cornice. Beneath this cornice is a band of sculpture of heroic proportions, extending around all four sides. This sculptured band, a "Gigantomachia," is designed to exemplify the efforts of peoples in all walks of life to support the purposes for which the World War was waged to a successful conclusion. The toiler on farm, factory, and mine, in home, in school, on land and sea, would be here portrayed; this having been a war, not of soldiers and armies alone, but of peoples.

Above the imposing mass of the main building rises an octagonal pedestal; this supports a lesser peristyle of Corinthian design. Surmounting the peristyle, the glistening white marble of the dome, unbroken by line or detail, and the whole crowned by a bronze altar of liberty, with its finely wrought candlesticks designed to typify the cardinal virtues of Truth, Justice, Patience, and Charity, without which liberty cannot exist.

The interior of this central building consists of a great and lofty rotunda, around which are elaborate galleries and halls. In this rotunda would be placed the statues of the supreme leaders of the Allied nations, both in peace and in war. Here would be found mural paintings, statuary, and portraits of the highest excellence, especially those designed to portray events of international history and significance.

The ceiling of the grand dome above the rotunda would be covered with one great painting; its subject an international event of unparalleled importance. The surrounding galleries and halls will be sumptuously furnished and decorated to accommodate meetings of an international character.

This central building could be reached not only from the long museum galleries, by means of the open walks leading from centre to centre of the enclosed square, but also by underground passages for use in inclement weather and for privacy.

The four corner pavilions are designed primarily as entrances to the galleries; as such they require the emphasis of height. The classic character of the design, however, is preserved in them, Renaissance detail being avoided.

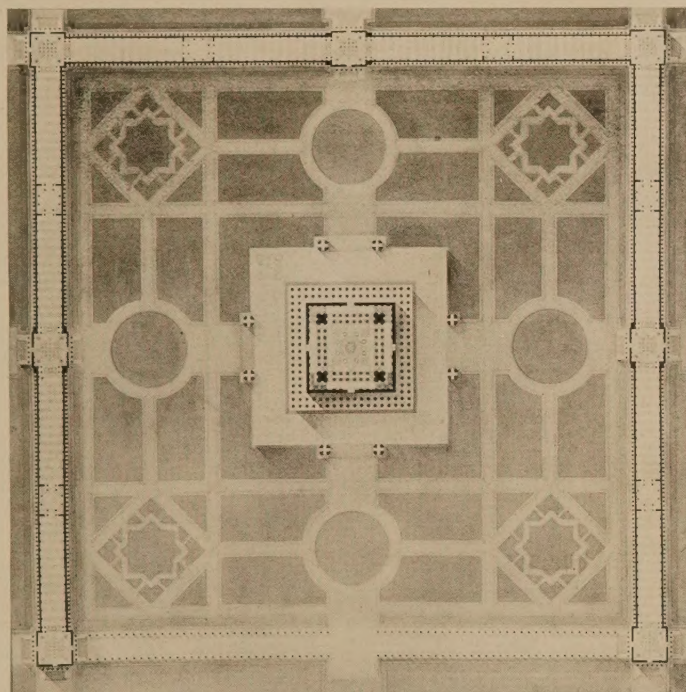
The pyramidal roofs of these pavilions are supported by circular walls, outside of which are sculptured Canephora. The Canephora are chosen, rather than Caryatids, the latter being derived from the slave women of Caria who were traitors to the Greek cause in the war with Persia. The Canephora, however, being bearers of baskets of flowers and voluntary gifts to the Temple, are, therefore, proper symbols of the vital part taken by the womanhood of the world in the Great War.

Many years would be required for the construction of the buildings and the completion of the interiors. The task should be undertaken

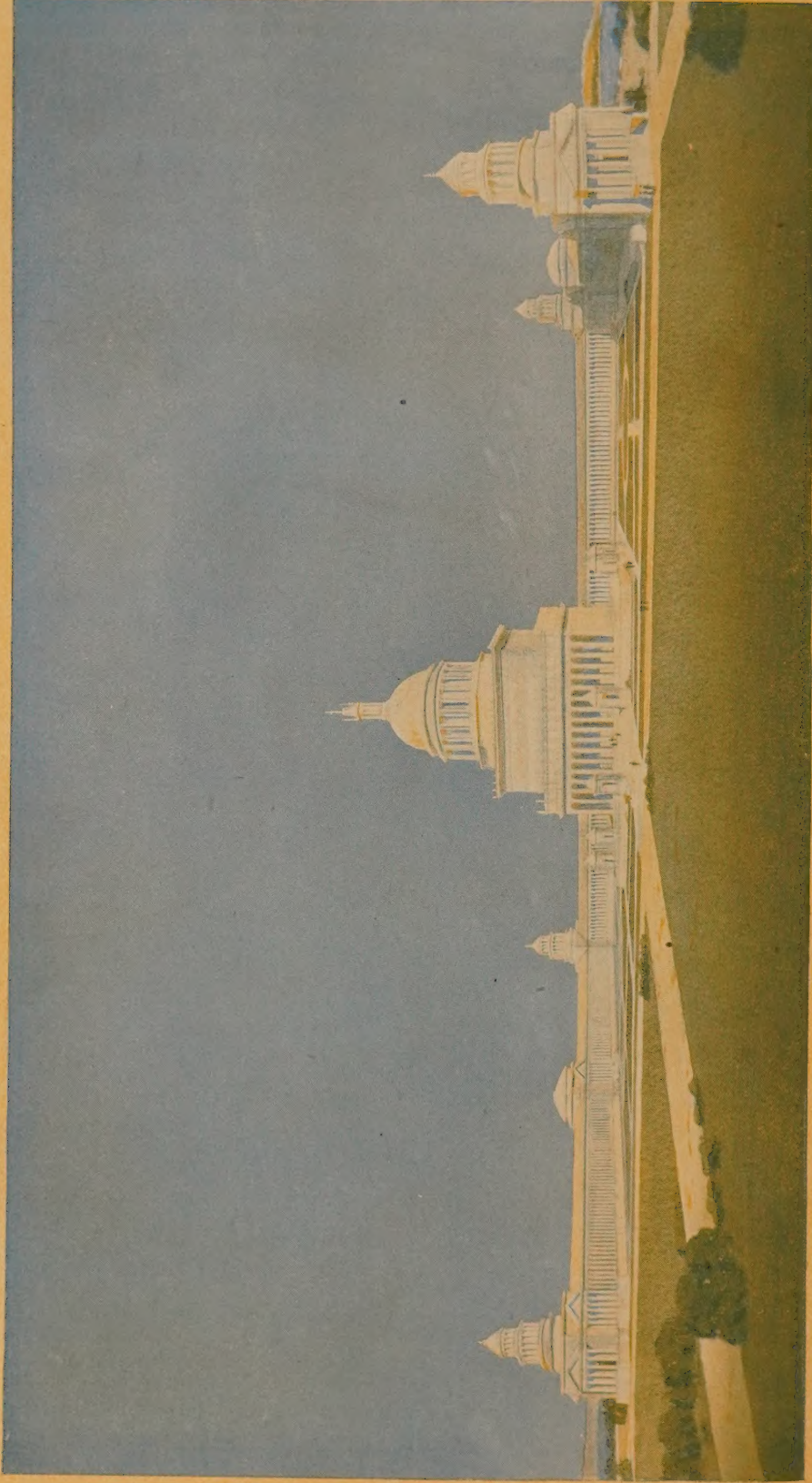
while the inspiration of the vast efforts, the high ideals, the unstinted sacrifices of the World War still lingers. It would cost much money, for no great good is obtained without great cost. It would bring to America the talent, the genius of the entire world. Americans spend countless millions to see the art and architecture of the Old World. This great Historical and Memorial Museum would exceed in the scope of its purpose, its historic interest and eventually in the wealth of its embellishments any known structure. It would rival the greatest galleries of Europe and be a Mecca for travellers from all quarters of the globe.

The student of history will find history here portrayed by master hands to appeal to the sense most readily reached, the sight. The scholar will find authentic matter for study and research. The student of men will observe the sculptured features of the leading minds of all nations. The sociologist will mark important epochs in the development of mankind, the patriot find endless inspiration, the sight-seer entertainment of the highest order.

It is estimated the buildings will cost fifty million dollars. The interior fittings, paintings, sculpture, and other embellishments supplied by the Allied participating nations, half that amount additional.



Plot Plan.



Plan for an International Historical and Memorial Museum, Washington, D. C. From a drawing by J. Floyd Yewell. Rosset Edward Mitchell, Architect.

The materials of all the buildings would be the hardest, whitest marble obtainable. The rich Corinthian order is chosen as most graceful, ornate, and pleasing to the eye, when used in splendid repetition and when contrasted with the simple major lines of the great buildings.

The galleries and pavilions form three sides of a square; the fourth side being formed by open colonnades, called "stoæ," by the ancients. This thousand-foot colonnade would form a grand international avenue, along which would be placed groups of sculpture of appropriate significance.

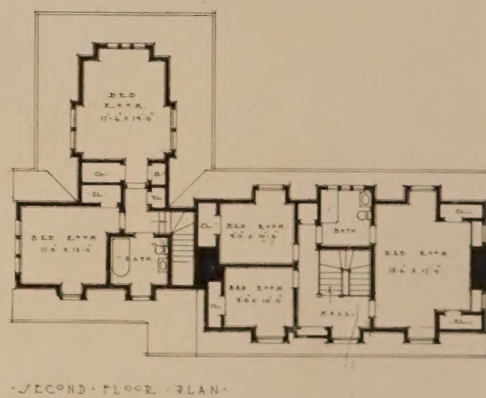
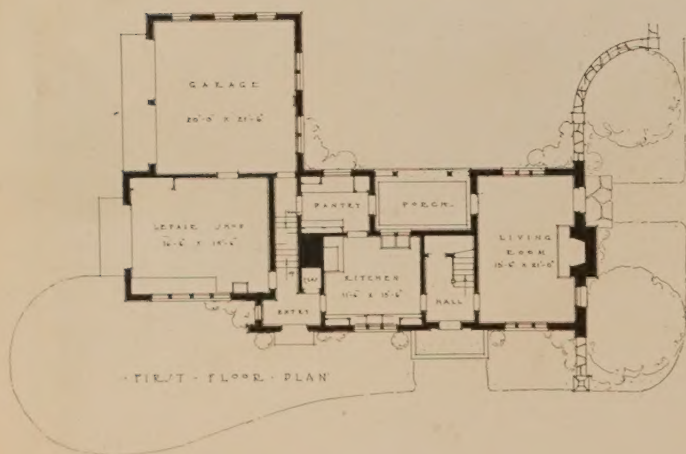


LODGE FOR EDWIN THANHAUSER, BAYVILLE, LONG ISLAND.

Tooker & Marsh, Architects.



LIVING-ROOM.



Tooker & Marsh, Architects.

LODGE FOR EDWIN THANHAUSER, BAYVILLE, LONG ISLAND.



FRONT.



GARDEN IN REAR.

LODGE FOR EDWIN THANHAUSER, BAYVILLE, LONG ISLAND.

Tooker & Marsh, Architects.

Announcements

BIND YOUR COPIES OF ARCHITECTURE.—The Title-Page and Index for Volumes 39 and 40, January to December, 1919, of *ARCHITECTURE* are now ready, and will be mailed without charge to any subscriber upon request. Address Circulation Department, *ARCHITECTURE*, 597 Fifth Avenue, New York City.

Edward H. Wigham and J. Elder Blackledge, architects, announce the opening of their offices in the Indiana Pythian Building, Indianapolis, Indiana. Manufacturers' catalogues and samples are requested.

Edgar M. Wood announces that he has moved his offices from Alma, Michigan, to suite 519 Oakland Building, Lansing, Michigan.

F. S. Montgomery, for the past six years advertising manager, National Metal Molding Company, Pittsburgh, and prior to that, for several years district manager in charge of the Atlanta office of the same company, has tendered his resignation to take effect December 31, after which date he will be associated with the Ivan B. Nordhem Co., Outdoor Advertising, 8 West 40th Street, New York City. Mr. Montgomery's successor has not been announced.

W. V. Marshall, formerly of the firm of McIver, Co-hagen & Marshall, architects, Billings, Montana, announces the opening of an office for the general practice of architecture, at room 204 First National Bank Building, Missoula, Montana. Member Montana Association of Architects.

The Magnesia Association of America has recently placed a large display case, containing samples of 85 per cent magnesia, steam-pipe and boiler-coverings, on exhibition with the Architects Samples Corporation, 191 Park Avenue, New York.

This has been done in order to give visiting architects the opportunity of inspecting the various kinds of 85 per cent magnesia coverings, and thereby becoming better acquainted with their great value as savers of heat and coal.

In addition to the exhibit the Architects Samples Corporation has a stock of the Magnesia Association Specification and other literature for distribution.

It is announced that negotiations have been completed whereby Jenkins Brothers will, in the near future, increase their manufacturing facilities by owning and operating a plant in Bridgeport, Connecticut. This plant will be devoted entirely to the manufacture of the Jenkins valve—an engineering product which dates back to 1865, when Nathaniel Jenkins invented and first introduced the renewable disc type of valve.

Beginning January 1, 1920, the Contracting and Sales Business carried on since 1892 by the General Fire Extinguisher Company will be taken over by Grinnell Company, Inc., with executive offices at Providence, R. I.

The new company will retain the executive, engineering and construction staffs of all the five sections of the business.

The Bishopric Manufacturing Co. advises us that they have purchased about ten acres of land in Ottawa, Canada, and have already started to build factories at that point for the manufacture of Bishopric Board to supply the Canadian market.

The Arden Studios, Inc., 599 Fifth Avenue, are showing a number of objects suitable for decorative purposes, many of them from original Arden designs, and a very comprehensive exhibit of Durant faience of great interest to all who follow the development of American applied art. They announce also a special exhibition of portrait busts and bas-reliefs by James Earle Fraser, January 6th to January 24th, 1920.

Westinghouse, Church, Kerr & Company, Inc., take pleasure in announcing the appointment of Russell W. Stovel [recently lieutenant-colonel, Engineers, U. S. Army] as a consulting engineer. Mr. Stovel has had an unusually comprehensive experience in the mechanical and electrical problems connected with central power station and steam railroad electrification work, as well as a valuable experience in the mechanical handling of freight at water terminals. With the American Expeditionary Forces in France, Lieutenant-Colonel Stovel served as chief of the Terminal Facilities Division of the Army Transport Service, one of the two big divisions of transportation of which Brigadier-General Atterbury was the chief.

Mr. Bache Hamilton Brown and Mr. Samuel R. T. Very announce their association for the resumption of the general practice of architecture under the firm name of Very & Brown, Architects, with offices at 70 East 45th Street, New York City (Grand Central Terminal Office Building).

Benedict Stone Corporation, successor to Emerson-Norris Company of New York, cut cast stone, Aeolian Hall, 35 West 42d St., New York, announce the corporate change in their business as above. This does not involve any change in the management of the company, the principal officers remaining the same as since the start of the business.

Alfred C. Bossom, the bank architect and engineer, is just removing his offices from 366 Fifth Avenue to 680 Fifth Avenue, where he has taken the entire top story of that handsome structure, recently built by Mr. John D. Rockefeller, Jr., and has arranged it to accommodate a most complete architectural and engineering organization. In the new quarters, he has introduced a very novel feature by making special provision for any of his banking clients when they visit New York.

A l'Ecole des Beaux-Arts

"Le décret qui a fixé à cinq ans la durée du professorat à l'Ecole des beaux-arts a reçu son application: tous les vides ont été comblés, pour cinq ans.

M. Raphaël Collin, décédé, est remplacé par M. Ernest Laurent. M. Peter et M. Antonin Mercié, décédés, sont remplacés à la sculpture par M. Jean Boucher et M. Carli. M. Jausse est nommé à la chaire d'histoire générale de l'architecture. MM. Pierre André et Pontremoli remplacent, aux ateliers d'architecture, MM. Bernier et Pantin.

Enfin, la chaire d'histoire générale de l'art, où professait, avec tant de savoir et de distinction, notre regretté collaborateur et ami de Louis de Fourcaud, décédé en 1914, est confiée à M. Louis Hourticq.

Un atelier de fresque est créé: il est confié à M. Paul Baudouin."



Entrance doors, residence, Mrs. Frederick Lewisohn, New York.

The Residence of Mrs. Frederick Lewisohn

Harry Allan Jacobs, Architect

THE problem of designing a house on a twenty-five foot inside lot is an extremely difficult one, as so many things have to be crowded in a small space. It then becomes a question of eliminating and concentrating one's space to the best advantage.

On the second floor of the Lewisohn residence the usual foyer hall has been eliminated and the space thrown into the living-room, thereby getting a room twenty-three feet wide and forty-six feet deep and seventeen feet high. The house is of the English basement type, with reception-room and dining-room on the entrance floor, the kitchen, servants' dining-room, and laundry being in the basement. The second floor contains the large living-room, the drawing-room in the rear, and the private dining-room or card-room in the extension.

The third floor has the library in the front, the bedrooms

and dressing-rooms and baths in the rear. The same scheme is repeated on the fourth floor.

The fifth floor has two guest bedrooms in the front and servants' rooms in the rear.

The sixth floor contains servants' rooms.

The entrance floor is quite Italian throughout, the second floor English, and the upper part of the house French.

The façade is of South Dover marble, and has been kept very simple. It is two part composition, consisting of two windows, which is probably in better scale than three windows for a twenty-five foot front. The more masonry one can secure in these narrow façades, the better effect one gets and also better contrast by having a large plain surface surrounding the rich carved places, giving plenty of light and shade and color to the composition.



"History of Art" pediment for Mr. Henry C. Frick's residence, New York. Charles Keck, Sculptor. Carrère & Hastings, Architects.

The American Academy in Rome

THE American Academy in Rome recently closed an exhibition at the Century Club, New York, of the work of its graduates—architects, painters, sculptors. These men are leaders in American practice and talent in their respective fields; the American Academy in Rome has placed its stamp upon them, giving them the weapons with which careers are carved, knowledge and technical training in constant association with the workmanship and prowess of Renaissance Rome as well as the ancient city of the Cæsars. They have thus been able to make contact with the channels of thought that guided the artistic output of an age the emulation of which is at once our joy and our despair.

The exhibition contains examples of the work of the architects: John Russell Pope, Lucian Smith, H. Van Buren Magonigle, Edgar I. Williams, William S. Koyle, Alfred Githens. The sculptors: H. A. MacNeil, Charles Keck, Paul Manship, John Gregory, Albin Polasek, Sherry Fry. The painters: F. Tolles Chamberlin, Eugene Savage, Barry Faulkner, Ezra Winter, F. P. Fairbanks, Charles Stickroth, all of whom owe a debt of gratitude for a golden opportunity to the foresight of the founders of the Academy and to the energy and educational policy of its present administrators.

The American Academy in Rome is an established institution with a history beginning in 1894—over a quarter century of yeoman work and unbroken faith. It was in the fertile brain of that most distinguished ornament of American architecture, Charles F. McKim, that the idea of such an Academy was born; under his fervor and enthusiasm, together with that of Daniel Burnham, it took shape; to their unswerving devotion to this idea, their gifts to it of money and time; to their inspiring example; to the years of Frank Millet's unselfish service; and to the adherence of such others as La Farge and Saint-Gaudens, now gone, Mowbray, French, and Blashfield, happily still active among us, that the seed came to its present fine fruition.

In Rome the American Academy occupies the finest site in the city. Its buildings stand upon the summit of Mount Janiculum, the highest point within the walls.

Mr. C. Grant La Farge, Secretary of the Academy, who is devoted to the principles which have been its guide for twenty-five years, writes enthusiastically of its great work. The American Academy in Rome offers opportunities for architects, painters, and sculptors in its School of Fine Arts, and for archæologists, historians, and students of literature in its School of Classical Studies. The latter was founded in 1895, and a union between the two institutions was effected in 1912. Says Mr. La Farge: "Although its two co-ordinate branches are called 'schools,' they are not

schools in any commonly accepted sense. The Academy is not for teaching rudiments, it does not have classes, nor does it even impose a very rigid prescribed course. Its beneficiaries are those who have advanced far beyond the preliminary stages in their various callings. What the Academy offers—its Prize of Rome—is not meant to be benevolent assistance to worthy youth, but the means whereby the best material discoverable may be raised to its highest powers for the elevation of American art and letters." The Academy sends out Fellows annually, and offers in addition the privilege of its facilities to the fellowship-holders sent out from fifteen American Universities and other educational institutions. Fellows are chosen in competitions held throughout America.

The American Academy in Rome is a national institution, and it is erected upon the underlying conception of the value of, and need for, collaborative work among artists. Its students come from all parts of the United States, and they are thrown together in working out their problems: "Not Fellowships only, but fellowship truly." It is most enlightening to note that the Board of Trustees of the Academy is composed of representatives of the provinces of architecture, sculpture, painting, archæology, literature, and history; it is furthermore stipulated that three-fifths of the trustees must at all times be professionally engaged in their respective types of work and that the three major fine arts must always be represented by no less than two-thirds of the professional members of the board. Devoted experts thus control the destiny of the American Academy in Rome.

The exhibition just closed was an index of the Academy's success and usefulness and a sustained test of its policy of educational work. The entire collection of drawings, paintings, photographs, reliefs, figures, etc., are to be sent on tour throughout the country, as one of its regular travelling exhibitions, by the American Federation of Arts.

Officers of the American Academy in Rome: William Rutherford Mead, *President*; Breck Trowbridge, *vice-president*; C. Grant La Farge, *secretary*; William A. Boring, *treasurer*. *Trustees*: Edwin H. Blashfield, Professor J. C. Egbert, Daniel C. French, Henry C. Frick, Cass Gilbert, C. Grant La Farge, Wm. Rutherford Mead, Edward P. Mellon, Jas. Sturgis Pray, Anson Phelps Stokes, Frank Frost Abbott, Geo. Allison Armour, William A. Boring, Charles A. Coolidge, Robert W. DeForest, Wm. Mitchell Kendall, Hermon A. MacNeil, George B. McClellan, Edward K. Rand, Breck Trowbridge, Edward D. Adams, Herbert Adams, Francis C. Jones, Charles D. Norton, H. Siddons Mowbray, John B. Pine, J. C. Rolfe, Henry Walters, Andrew F. West.

Editorial and Other Comment

1920 Will Be a Great Year for Architects

THERE is no lack of optimism apparently in the expressed opinions of various competent authorities as to the immense building programmes for the coming year. Supply is far behind demand in every kind of building, industrial, office buildings, apartments, homes, and if we can only arrive at some fairly settled state with regard to labor and the adequate production of materials, we shall see a development unprecedented in our history. Let us get together in encouraging an optimism that can be built upon the solid foundations of facts, not upon the here and there evidences of individual or local prosperity, but upon a general prosperity that only unified, consistent and intelligent co-operation can make possible. We hear of many offices that find it difficult to find the time to keep up with work in hand, and good draftsmen were never in such demand.

The period of waiting with any expectation of a marked reduction in cost of materials has long since passed. There will be no going back to pre-war conditions. Clients who have been waiting with any such idea in mind can be assured that if anything prices will be higher. The vastly increased rentals that are being paid, due to both congestion of population and increased incomes, will make up for differences in cost. It is only a short-sighted and unimaginative man of business who will fail to see the handwriting on the wall. It is written plainly on thousands of walls that inclose spaces utterly inadequate for present needs. There are great lines of would-be tenants ready to enter every new portal opened, ready to pay the price for places to work, places to live.

Looked at in terms of figures, 1919 was the largest ever known in the history of construction industries. There is not a community in the country where the demand for building is not far behind the supply, and with the adjustment of labor troubles on some promise of a fixed basis, 1920 will go as far beyond 1919 as that year was ahead of its predecessors.

Calling in Doctor Architect

NEVER was there a time when the services, taste, and special knowledge of the trained architect were more needed or more in demand. The carpenter and builder have for years been the consulting experts in the building of thousands of suburban homes and farmhouses, and let us give them credit, at least, before the jig-saw era for many beautiful and charming old houses.

Following the building shortage in these latter years has come an appreciation of the fact that any old house, or new, be it as hopelessly ugly as it may be, has possibilities. Architecture has shown many instances of "before and after," of old ramshackle, barn-like structures, altered into most delightful homes. Old barns have been made over into charming studios and living quarters, woodsheds incorporated into the redesigning of an old farmhouse. Everywhere is shown a wider appreciation that nothing is impossible to the architect of taste and skill.

The old and hopelessly ugly city brownstone house and the little two or three story brick house or stable on a side street have been made into artistic and attractive apartments or studio buildings.

It is to the architect that we owe this renaissance and we have only made a beginning toward the development of the city beautiful from old and unsightly and out-of-date structures. Lest some should say that we are dealing with merely idealistic matters, with our own desire for better things artistically, we remark that in every instance these "artistic" improvements have proved the very best of business in increased rents and more desirable tenants.

If the cost of new buildings has deterred many from carrying out their long cherished dream of owning their own home, there is abundant opportunity almost everywhere for the alteration of old places at very moderate cost. And old houses nearly always offer the nucleus of a more substantial structure than many hurriedly built modern houses put up in quantities for speculative purposes.

In considering a new house the architect can very often effect a large saving by taking full advantage of local materials. The familiar stone houses of Pennsylvania are greatly admired, and throughout the New England States there are abundant reasons for using the local stone. It is right at hand and the transportation cost is a minimum one. An instance of the effective use of local stone came to mind some time ago in the purchase from an old Connecticut farm of the moss-covered stone fences that for generations had testified to the hard labor of the first owners of the fields they enclosed. They added a picturesque and inexpensive note to a big fireplace and outside chimney.

An International Memorial

SINCE we arranged some months ago for the publication of Mr. Mitchell's "Plan for an International Historical and Memorial Museum," a somewhat similar idea has been presented in the "Peace Commemoration Number" of the *Architectural Review*, of London. In the accompanying text the English architects say: "They are frankly put forward as proposals to quicken the imagination, leaving to the future to consider how they may need modification." It is with this idea in mind that ARCHITECTURE presents in this number Mr. Mitchell's dignified and interesting drawings and plan. Washington would certainly be the logical place for a great International Memorial, and we shall be interested in the discussion that may follow the presentation of this proposal. From the article in the English magazine we also quote the following significant passage:

"America has played the principal part in establishing the League of Nations. It is to be hoped that American architects will remind themselves that, when the United States came into being as an independent State, the great man and genius to whom it owed that being seized the opportunity to lay out a capital worthy of the occasion. Along the shores of the Potomac, to the plan of the great French architect L'Enfant, arose the city of Washington, the home of the legislature and the executive of the United

States. Unique in being not the capital of any one of the States over which it was to rule, but the capital of them all; more unique in being the first capital in which the functions of the legislature and the executive were separated; most unique in being the capital in which the legislature was made predominant over the executive—Washington, the home of the league of States which has made the United States of America, is the fitting model for the home of the League of Nations which is to make the United States of the world."

The Incomparable Educational Opportunities Offered by the Metropolitan Museum of Art

NO doubt there are few readers of ARCHITECTURE who have not at some time availed themselves of the great opportunities for special study offered by the Museum, but perhaps some are not aware of the special service offered in the way of lantern-slides, photographs, casts, etc. The series of lectures that are given during the winter by authorities on the special subjects should attract members of the profession and all concerned in the betterment of the associated arts and crafts. The Saturday lectures, given at four o'clock, offered for 1919-20 include:

Jan. 17. "The Art of Louis XIV and Modern America." E. Raymond Bossange, Carnegie Institute of Technology, Pittsburgh. Jan. 24. "The Art of Louis XV and Louis XVI and Modern America." E. Raymond Bossange. Jan. 31. (Subject to be announced later.) A. D. F. Hamlin, Professor Columbia University. Feb. 7. "Italian Baroque Sculpture." Chandler R. Post, Professor Harvard University. Feb. 14. "The Development of Italian Gardens in the Renaissance, with a Study of Certain Examples." James S. Pray, Professor Harvard University. Feb. 21. "Further Examples of Italian Renaissance Gardens; Their Bearing on American Work." James S. Pray. Feb. 28. "Early French Book Illustration: The Hours of the Blessed Virgin Mary." William M. Ivins, Jr., the Metropolitan Museum of Art. Mar. 6. "The Rise and Early Development of Spanish Painting." Charles Upson Clark, Lecturer. Mar. 13. "The Great Spanish Masters." Charles Upson Clark. Mar. 20. "The Morris Ideal in Craftsmanship." Elizabeth Luther Cary, Author. Mar. 27. "English Illustrators of the Sixties." Elizabeth Luther Cary.

SUNDAY LECTURES.—Jan. 25. "The Mediæval House." Henry A. Frost. 4.00 P. M. Feb. 1. "French Country Houses." Mrs. John W. Alexander. 4.00 P. M. Feb. 29. "The Architectural Growth of New York." Richard F. Bach. 4.00 P. M.

J. Alden Weir

THE death of Mr. Weir took from us not only one of our greatest and most admired painters—and when we say this we say that he was a painter universally admired by his own profession—but a man who was loved by all who knew him. His influence for good among the younger generation was incalculable, for he was a generous critic and a helpful and kindly advisor. Mr. Weir's pictures are hung in nearly every public gallery in America, and his career illustrated with rare emphasis that a man may be at the same time conservative and progressive. He was ever looking in new ways, ever expressing old ideals with the inspiration and truth, regardless of mere variations in technique, that belong to all art that endures.

Book Reviews

"THE PRACTICAL BOOK OF INTERIOR DECORATION," by HAROLD DONALDSON EBERLEIN, ABBOT MCCLURE and EDWARD STRATTON HOLLOWAY. 460 pages of text, 300 illustrations of interiors and furniture, including 7 pages in color. J. B. Lippincott Co., Philadelphia.

Here is a book that has been needed and one that has the authority of writers qualified by experience and special study. It covers very fully the things that are of particular interest to the architect, the decorator, the manufacturer, the dealer, and all who are looking for practical information and suggestion. It is especially helpful for its exceptionally full account of period decoration. Part II discusses the essentials of harmonious decoration and furnishing, questions of color, walls, floors and their coverings, textiles, etc. Part III, on the Assembling of Various Styles, will do much to save the feelings of the architect whose work is so often made negative by the conglomerate and tasteless furniture that clutters up so many charmingly designed interiors. There is too much interior decoration based upon what is called "a taste for effects" without any basis of knowledge or authority.

"THE COLONIAL ARCHITECTURE OF SALEM," by FRANK COUSINS and PHIL M. RILEY. Little, Brown & Co., Boston.

Salem has been and will be, as long as the old houses there continue to stand, a rich mine for every student of Colonial architecture. This book covers the period from 1628 to 1818 and presents the architecture of Salem with a view to giving in the fullest measure a presentation of the best and most typical examples of four distinct periods of development.

It should prove an invaluable and necessary reference for every architect's library. Together with the many examples of complete houses is a treasury of details, porches, halls, stairways, doorways, mantelpieces, cornices, and wood trim.

The illustrations from Mr. Cousins's incomparable collection of photographs are profuse and are handsomely printed. The edition is a limited one and will be probably eagerly sought by collectors.

"COLOR SCHEMES AND MODEL INTERIORS," by HENRY W. FROHNE, editor of *Good Furniture Magazine*, and ALICE and BETTINA JACKSON, Interior Decorators. J. B. Lippincott Co., Philadelphia. With 20 full-page color plates showing actual color schemes for rooms—wall-paper, rugs, upholstery and detail—20 full-page suggestive instructions for the use of these schemes; 20 full-page illustrations of fully furnished rooms, specially designed as a guide to furnishing.

This is a book of practical service, and the many excellent color plates will be valued. They are worth many pages of the usual descriptive matter, and though the schemes are adapted mostly to large spaces, they can be modified for use in smaller houses.

THE MONOGRAPH SERIES. Rogers & Manson, Publishers, New York and Boston. Paper covers. "Old Colonial Brick Houses of New England." Photographs and measured details. "Twelve Old Houses West of Chesapeake Bay." With text and measured drawings by Addison F. Worthington. "Interiors of Old Houses in Salem and Vicinity." Mantels, stairways, fireplaces, doorways. "Parish Churches of England." By C. Howard Walker. Every one of this admirable series is of interest and value.

"USEFUL DATA ON REINFORCED CONCRETE BUILDINGS FOR THE DESIGNER AND ESTIMATOR," by the Engineering Staff of the Corrugated Bar Co., Inc. Published by the Corrugated Bar Co., Inc., Buffalo, N. Y.

A book radically different from any other heretofore published on the subject of Reinforced Concrete. It aims to give the answer rather than to deal with methods and theory of design. It is a handbook in the true sense of the word—a reference or guide-book for the designer and estimator—as essential to the reinforced concrete engineer as the structural steel handbook is to the engineer of steel structures.

The text, tables and diagrams have all been prepared for the practical problems confronting the engineer. The greatest care has been exercised to make the tabular results comply rigidly with theoretical requirements but at the same time to be in accord with commercial limitations.

The data included is practical, of everyday use and in such form as to be of constant service to the concrete engineer and of inestimable value to the architect or engineer in general practice.

"LUMBER AND ITS USES," by R. S. KELLOGG. Illustrated. The Radford Architectural Company, Chicago.

A valuable treatise upon lumber, its uses, its various qualities, kinds, and handling. It is a book for architects and for anyone interested in forestry and the special qualities and particular uses and value of trees.

"CHECKING SCHEDULE FOR PROJECTED SCHOOL BUILDINGS," by JAMES O. BETELLE. Bruce Publishing Co., Milwaukee. Paper cover.

Of use to every architect in the planning and specifications of school buildings.

In the November number of *The Western Electric News*, delayed like the rest of us by the printers' strike, appears an interesting historical record of "A Half Century of Western Electric Achievement."



Walter S. Schneider, Architect; Henry B. Herts, Associate.

TEMPLE B'NAI JESHURUN, WEST 88TH STREET (NEAR BROADWAY), NEW YORK.



Walter S. Schneider, Architect; Henry B. Herts, Associate.

ENTRANCE DETAIL, TEMPLE B'NAI JESHURUN, WEST 88TH STREET (NEAR BROADWAY), NEW YORK.



MAIN LOBBY.



AUDITORIUM.

TEMPLE B'NAI JESHURUN, WEST 88TH STREET (NEAR BROADWAY), NEW YORK.

Walter S. Schneider, Architect; Henry B. Herlis, Associate.



AUDITORIUM AND SANCTUARY, TEMPLE B'NAI JESHURUN, WEST 88TH STREET (NEAR BROADWAY), NEW YORK. Walter S. Schneider, Architect; Henry B. Horts, Associate.



Walter S. Schneider, Architect; Henry B. Herts, Associate.

DETAIL OF SANCTUARY, TEMPLE B'NAI JESHURUN, WEST 88TH STREET (NEAR BROADWAY), NEW YORK.

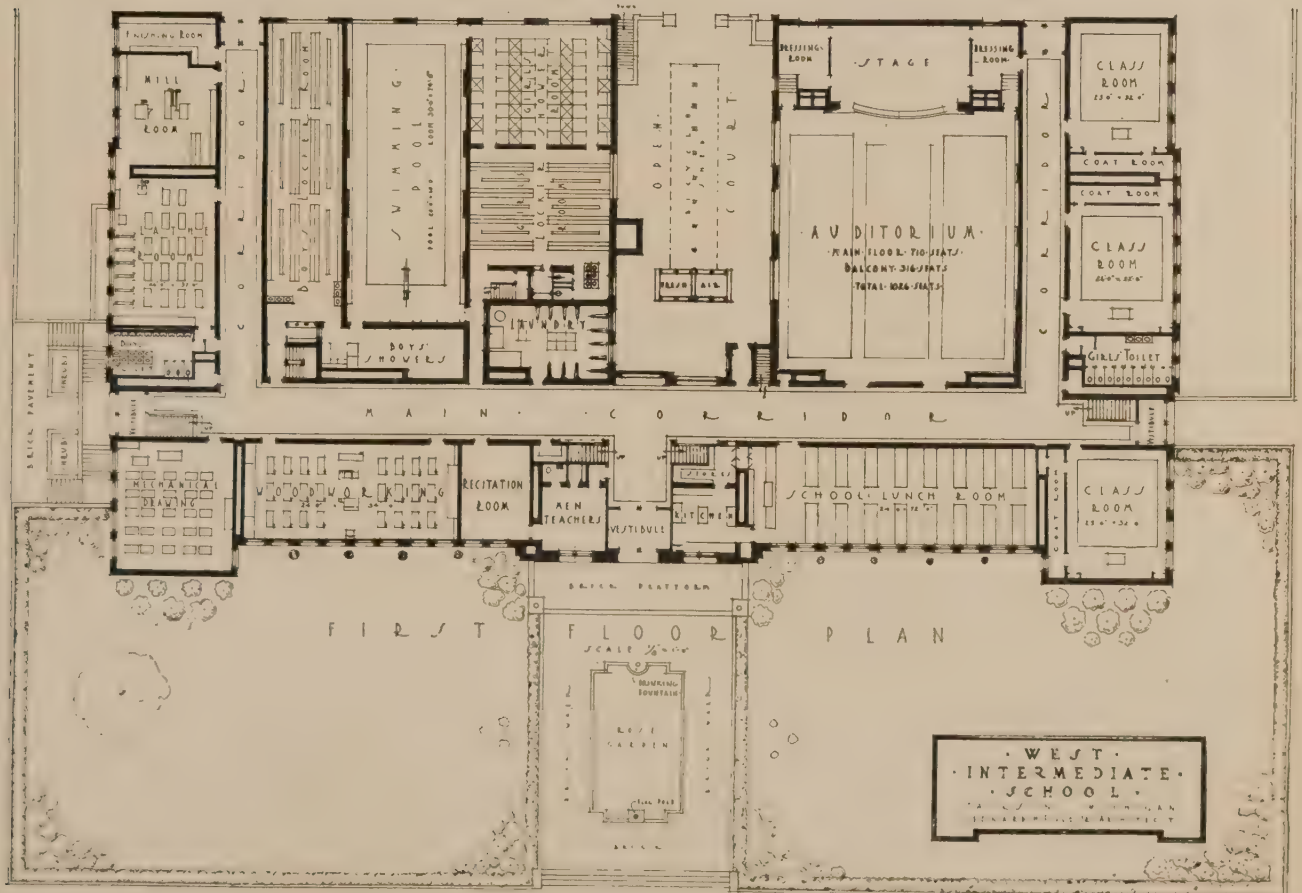


DETAIL OF FRONT, WEST INTERMEDIATE SCHOOL, JACKSON, MICH.

Leonard H. Field, Jr., Architect.



MAIN FAÇADE.

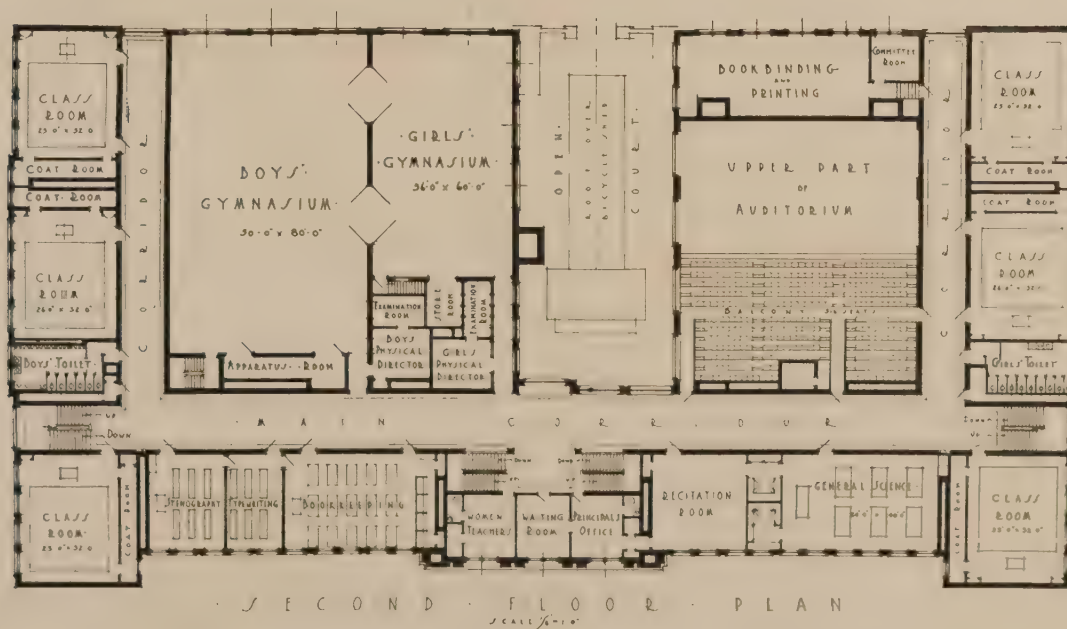


WEST INTERMEDIATE SCHOOL, JACKSON, MICH.

Leonard H. Field, Jr., Architect.



AUDITORIUM STAGE.

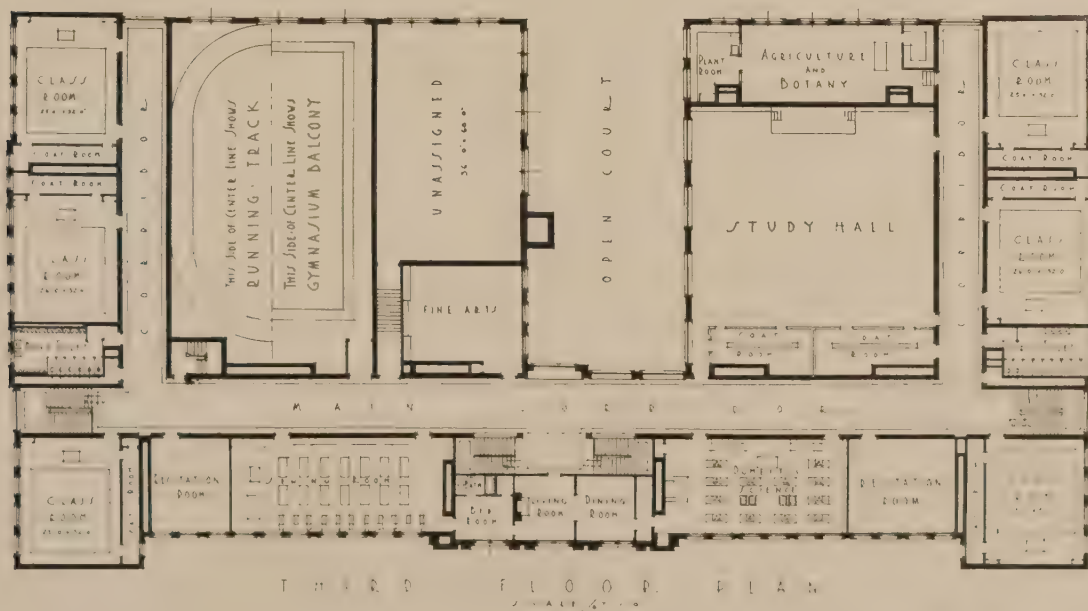


Leonard H. Field, Jr., Architect.

WEST INTERMEDIATE SCHOOL, JACKSON, MICH.



CORTLAND STREET ELEVATION.



Leonard H. Field, Jr., Architect.

WEST INTERMEDIATE SCHOOL, JACKSON, MICH.



RESIDENCE, MRS. FREDERICK LEWISOHN, 835 FIFTH AVENUE, NEW YORK. Harry Allan Jacobs, Architect.



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Harry Allan Jacobs, Architect.

JANUARY, 1920.



RESIDENCE, MRS. FREDERICK LEWISOHN, 835 FIFTH AVENUE, NEW YORK.



HARRY ALAN JACOBS, ARCHITECT





DRAWING-ROOM, "HAMPTON," TOWSON, MD. (HISTORIC COLONIAL MANSION), RESIDENCE OF MRS. JOHN RIDGELY.



GARDEN.



LIBRARY.

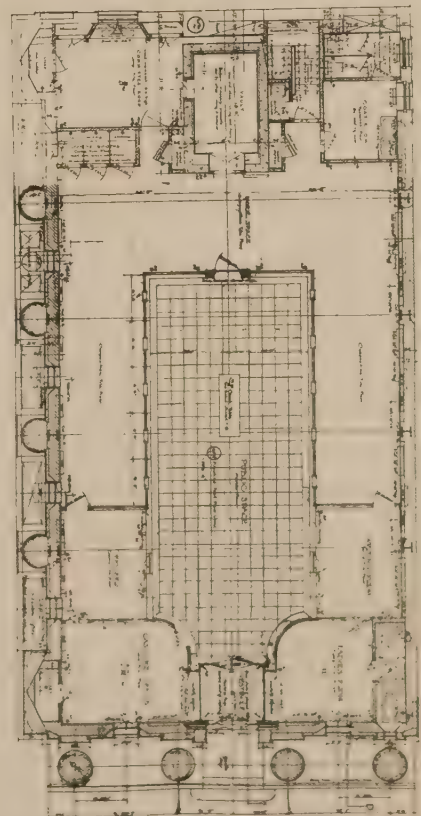
"HAMPTON," TOWSON, MD. (HISTORIC COLONIAL MANSION), RESIDENCE OF MRS. JOHN RIDGELY.



EXTERIOR.



BANKING-ROOM.



PLAN.

Albert Kahn, Architect.

What the Huns Have Done for French Art

By A. Kingsley Porter

ILLUSTRATIONS FROM PHOTOGRAPHS BY L. W. PORTER

MUCH inconsistency and some bad judgment marked the choice of objects which the Germans selected for evacuation. At Marchais, for example, a château belonging to the Prince of Monaco, a number of cases of furniture and tapestries have arrived, sent back from the German depot at Brussels. But a Louis XV bed, a superb piece of carving, finer indeed than many removed, had been left to take its chance in the château. The soldiers had carried it off to the trenches, where they had evidently put it to practical uses. When the family returned, after the district had been liberated, they had the good fortune to find the bed, water-soaked and stained, but still essentially undamaged, in the trenches where it had been left by the retreating Boches. Much other furniture, doubtless of an equal beauty, had disappeared at Marchais. It will, perhaps, never be known

whether such objects were stolen or simply destroyed. During the winters the soldiers had the habit of taking to burn whatever came handy in the line of wood. This was the lot which fell to much wood-carving in the churches.

in France had ancient bells, which in some cases dated from as far back as the twelfth century. It was, of course, rare to find examples of such antiquity, but bells of the sixteenth or seventeenth century were common. These bells generally bore inscriptions of interest. I suppose I had always realized in a vague way that ancient bells were remarkable. Every one knows the description by Fra Salimbene—the mediæval Benvenuto—of the founding of the great bells at Parma in the thirteenth century. A German, strangely enough, Hauptmann in his *Versunkene Glocke*—has understood the beauty that lies in bells, and has expressed it with the vision of a poet. Yet I confess I never appreciated bells until I heard the sad silence of French churches deprived of them.

No other class of objects was so systematically stolen by the Germans as the bells. The bronze of which they were made was probably needed to supply metal for munitions. At any event, wherever the Germans occupied territory for an appreciable length of time, the bells disappeared. The very few which escaped probably owe their good fortune to difficulties of transportation. A large bell is not easy to move. Thus at Montcornet the bell was with great labor dismounted and carried just outside the church; but although the Germans held the town four years, they never found the means of carrying it farther, and there it still remains. Another bell, evidently from some church in the neighborhood,



Pronleroy (Oise). Lectern which saw the Germans come and go and is still intact. Polychrome wood, period of Louis XIV.

The mining of St.-Quentin was not an exceptional procedure. In other churches, unhappily, the fortunate chance which saved that basilica did not intervene. The great majority of those deliberately blown up were destroyed just before the final retreat of the Germans. One of the most brutal instances that have come to my knowledge was at Puisieux (Aisne). In this otherwise undamaged town even the débris of the church has disappeared. It is believed locally that the Germans needed stone to repair the roads, and took this way to procure it. The houses were spared because useful for quartering troops. Similar motives appear to have determined the destruction of Ciry, a church of considerable archaeological importance, and which also has obviously been mined. Toward the end of the war the quality of the German explosives apparently fell off. An eye-witness told me that three attempts were made before the beautiful little church at Cugny was finally destroyed. Seven attempts were made at St.-Martin of Chauny, notwithstanding which, considerable parts of the building still stand. Unfortunately, however, the explosives generally worked only too well. Heaps of stone like that at Courmونت are all that remain of many once lovely monuments.

One of the losses that will be most keenly felt is the destruction of the bells. Almost all of the village churches



Veully-la-Poterie (Aisne), June 13, 1919. Photograph shows the Louis XV woodwork.



Serignes (Aisne), May 20, 1919. The débris has been partially cleared.



Oulchy-la-Ville (Aisne), June 4, 1919. Ruins still uncleared.

got as far as the railway-station at Berzy-le-Sec, where it still is, or was a short time ago. Such cases are, however, exceedingly rare, and the lovely old bells throughout the occupied territory were with unusual thoroughness collected, carried off, and doubtless melted down.

The task of removing them was sometimes complicated. In certain portions of France, notably in the northern half of the department of the Aisne, it is the tradition to mount the bells before the tower is finished. To take down the bells, it was therefore necessary to tear out a portion of the belfry. One notices in passing through this district church after church with the tower ripped open. When there were vaults beneath the clocher, these were often blown up to allow the passage of the bells. Short work was made of the elaborate and often costly machinery for running the clocks and ringing the chimes.

These Germans who melted bells and mined churches still made grandiose gestures of love for art. It is rumored, and I doubt not correctly, although as yet I have been unable to obtain the publications, that at Laon certain Boche scholars excavated the ancient abbey of St. Vincent, thus disproving a thesis of French archaeologists in regard to the architectural forms of the building. The excavations were filled in by the French military authorities when they retook the city. Even more amusing is the exposition of paintings the Germans opened in the museum of Valenciennes. A monumental catalogue was published in commemoration of this exhibition, which was formed exclusively of works of art stolen* from collections in the occupied territory. The catalogue is edited by Doctor Theodore Demmler, assisted

by Doctor Adolph Feulner and Doctor Hermann Burg. The title is delightfully characteristic: "Geborgene Kunstwerke aus dem besetzten Nordfrankreich. Bergungswerk der deutschen Heeresverwaltung. Kunstwerke aus dem besetzten Nordfrankreich ausgestellt in Museum zu Valenciennes. München, 1918." In an amusing passage of the preface the editor apologizes for the absence of Italian paintings of the first order; but visitors must be lenient, for there were really none to be found in the districts so far invaded! He perhaps hoped for better results from the Louvre.

The German plunderings have resulted in bringing into prominence several works of art previously not so well known as they deserved. This was apparently the case with certain pictures at La Fère the Boches are said to have published for the first time. I make the statement, however, under reserve, for I have seen neither the paintings nor the publication. The most famous instance of such an event is assuredly the collection of pastels by La Tour formerly at St.-Quentin. These portraits were one of the artistic treasures of France. It is not true, as has been said, that they were unknown. La Tour has been long much appreciated by connoisseurs, and the bibliography of the works which refer to the St.-Quentin pastels would be long. Nevertheless, it is strange that the pilgrimage of St.-Quentin was not made by art-lovers as frequently as it should have been, and this is an age which tended rather to overappreciate the eighteenth century. It is also true that the Germans in 1917 removed the pastels to Maubeuge, where they were exposed at the *Pauvre Diable*, temporarily converted into a museum. In 1918, while the pastels were still at St.-Quentin

* "Stolen" is a hard word. The French authorities placed on the dépôt of objects of art collected at Metz the following sign: "Garde des objets d'art volés par les Allemands." Subsequently, however, the word "volés" was erased. It is certain that the Germans evacuated objects of art generally only at the express desire of the owners. It is also certain

that the dépôts were generally kept on French soil. It is equally certain that in February, 1919, all these objects were punctiliously returned to the French. But would they have been, had the victory fallen on the other side?

Timeo Danaos et dona ferentes.

and while that city was occupied by the Germans, they were the subject of a monograph by Hermann Erhard. A copy of this book with numerous reproductions, some even in color, is now in the War Museum at Paris, where I was able to inspect it. It is dedicated to William II, King of Württemberg, and is published by a reserve corps in garrison at Bapaume.

When Maubeuge fell before the English, the La Tour pastels were brought to Paris and exposed in the Louvre, pending the reconstruction of the Museum of St.-Quentin. The Parisian public has extended to these war-tossed refugees a welcome of extraordinary warmth. This is, indeed, as it should be. On entering the room where the pastels are hung, one seems to find one's self suddenly before a translation into painting of the "*Confessions*." Many characters familiar in Rousseau's pages are immediately recognized, from the writer himself to the Abbé Hubert (in this portrait La Tour touches a note of almost tragic grandeur he has nowhere else attained) and that Madame de la Popelinière who snubbed Rousseau for no better reason than because he was the compatriot of her enemy, the same Abbé Hubert. The effect of the pictures, however, is perhaps due not so much to their literary and historical interest as to the circumstance that they reflect the very spirit of the eighteenth century—that folly-loving eighteenth century which is so exquisite, so charming, and so light-hearted. Indeed, its very absence of conscience is singularly refreshing to us who live in a time overburdened with the gloom of causes and uplift. In those days the world was child-like. People were naïvely selfish as only a child can be; they indulged each whim, each caprice, each passion as a child would like to; they played with the self-abandon and the prettiness of a child, and they were naughty as only a thoroughly bad child can be naughty. All these qualities are idealized by the dainty technic of La Tour. In his pastels we make the acquaintance of superbly groomed gentlemen, of ladies without a wrinkle, all gay, all witty, and all malicious. One feels that for them the only unpardonable sin is idleness. This clever company, of touch so unfailingly light, has the power to transport us, heavy-footed mortals, for a moment into their own more brilliant if also more cruel age, an age when pleasure was the supreme law, and when the purpose of life was laughter. If we once grant the eighteenth-century premise that art (or anything else) has only to please, we must concede that the pastels of La Tour are among the greatest of masterworks. For they undeniably please; they please even the most fastidious taste more, possibly, but as the tapestry-covered, gilt and white furniture Louis XVI. It is chiefly in La Tour's sketches that we catch glimpses of something deeper than the prettiness of a day that is gone; as for his finished work, it seems most artificial

—and hence most delightful—in those rare moments when he plays at being sincere.

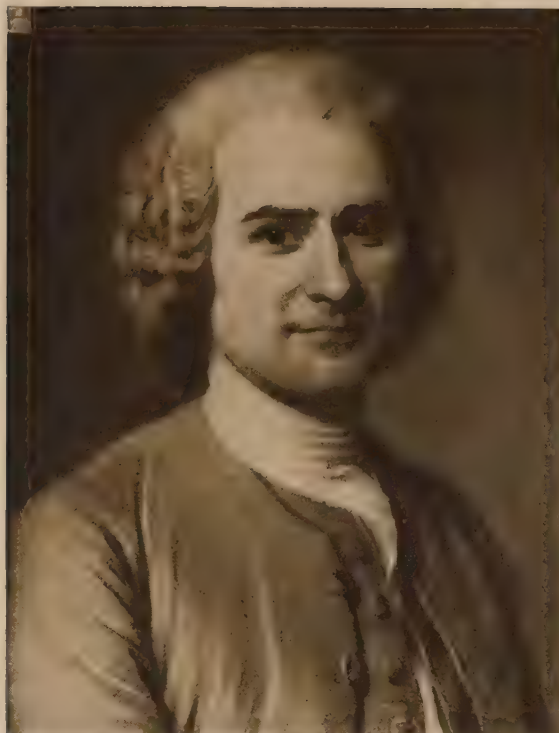
The last chapter of the history of the Germans and French art must occupy itself with events since the armistice. It was poetic justice that the Boche prisoners should be made to labor at repairing, so far as they could, the damage they had wrought. And they have everywhere been set to work by the French at clearing up the débris of the ruined churches, and even at building temporary roofs. They have been far from bringing to the work of reconstruction the enthusiasm which marked that of destruction. The dragging and shuffling pace of the prisoners, their slow movements, a something indefinably tragic in their listlessness, those who have seen will never forget. Yet by the sheer force of their numbers much work has been accomplished. And certain skilled men have shown real competence.

Thanks to this labor of the prisoners, throughout the devastated regions the more important monuments have been cleared of refuse, the stones piled up, and any bits of carving that could be saved put in security. The most urgent repairs have already been carried out. In many ruined churches a side-aisle or a chapel has been boarded off, so as to form a room where mass can be celebrated. In others less injured, the ruined portion has been separated from the rest by temporary walls. This has been done, for example, at Estrées-St.-Denis, where the chevet vault has been destroyed, and is being done at Soissons, where a substantial wall will separate, probably for long, the ruined western portion of the cathedral from the more fortunate choir. It has been done, too,

in the cathedral of Châlons. Here a vault of the ambulatory was destroyed by a bomb dropped from an aeroplane. This is the only casualty, happily, among the noble group of Châlons churches. Notre-Dame-en-Vaux, St.-Alpin, St.-Jean, St.-Loup, and Notre-Dame-de-Lépine are all intact. Even the glass of the cathedral of Notre-Dame was dismounted and saved by the French Government. The escape of the churches is part of an immunity shared by the entire city of Châlons, and so extraordinary that it is considered miraculous. In 1914 the bishop of Châlons vowed an annual pilgrimage to Notre-Dame-de-Lépine if the city should not again fall into the hands of the enemy. And it never did, although for four years it lay within a few kilometres of the front. In payment of his vow the bishop conducted his people this year on the first of these pilgrimages, which may very probably become one of the important religious festivals of France. Almost as remarkable as the escape of the churches of Châlons is that of the abbey of Mouzon in the Ardennes, a church which is particularly interesting because of a copy of the cathedral at Laon. Although the town was much destroyed, the abbey is uninjured.



Port-à-Binson (Marnie), June 13, 1919. What the Germans left.



Maurice Quentin de la Tour. Portrait of Jean Jacques Rousseau.

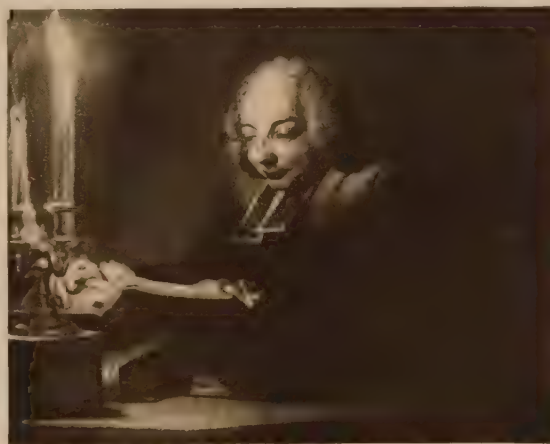


Maurice Quentin de la Tour. Portrait of Madame de la Popelinière.

A temporary roof, destined to protect the building against damage by rain-water, is already in place at Noyon. Similar roofs will be erected on the other great monuments which have been so damaged as to be exposed to the weather. The one for St.-Quentin is nearly ready. These roofs are constructed in sections, transported, and then put up. They are a remarkable achievement from the point of view of practical construction, as they are efficient umbrellas very quickly constructed and inexpensive. When one remembers what a long and serious task it was in the Middle Ages to construct a roof over a great cathedral, this modern accomplishment seems doubly remarkable. The temporary roof of Noyon is not as distressing from an æsthetic standpoint as I confess I had feared. I first saw it from the ridge near Bellefontaine, where one looks down on the broad plain and sees the cathedral of Noyon some fifteen miles away. This used to be one of the romantic views of France, and I was distinctly shocked to see, not the picturesque mass of the cathedral loved of old, but only the new roof of corrugated iron glistening in the sun. But from the city of Noyon itself the roof is extremely inconspicuous, a model of discretion and good taste in temporary construction. It is so

low as to be practically invisible, and one could look at the cathedral long and carefully without being aware of its existence.

Thus the last phase of German activity amid French art has been, in a sense, an expiation. The Huns have been forced to help gather up a few fragments of the vase they wantonly shattered. There is nothing more futile than to speak in such a connection of "reparation." The art that has been destroyed in France can never be repaired. No redress is possible. A man whose child has been murdered will not be repaid by forcing the assassin to liquidate in part the funeral expenses. No treaty of peace can bring the dead to life. The crime which Germany has committed against art will endure to the ending of time. It is impossible ever to repair or ever to forget. Nothing is possible but forgiveness. In this necessary act of forgiveness we may, perhaps, be aided by the thought that the fatal germ of materialism, the poison which caused the German madness, is, notwithstanding the war, rampant in our own blood, and that it is driving capitalist, and even more socialist—for the socialists are more crassly materialistic than any Prussian military clique—toward an abyss of equal insanity and horror.



Maurice Quentin de la Tour. Portrait of the Abbé Hubert.

The Columbia Trust Co. Building

By Talbot Faulkner Hamlin




THE colossal order as a decoration for a building of several stories is no new device, but seldom has it been used as simply and as consistently as on the old Knickerbocker Trust Building, now the Columbia Trust Company. This is a building that is a monument to the genius of its designers, who, having once adopted the old idea, suppressed every other detail relentlessly, merging windows and wall together into one dark pattern of metal and glass between the marble columns. This conception, so easy to express in a sketch, and so difficult to handle in reality, is realized almost perfectly in the Columbia Trust Company by the careful treatment of surfaces and color; the contrasting of dark grille and cream-toned columns, of flat metal detail and the bold relief on capital and entablature; and is further emphasized by the deep recessing of the walls between the columns so that heavy shadows are caused which are a pleasing change from the flatness of most of our city buildings.

The ornament of the building throughout is as successful as it is rich. It is principally due to an absolute mastery of scale that such richness can appear so simple. From the detail of the entrance door, with its restrained relief, small in scale and delicately cut, to the bold capitals and the gorgeous

leaf which is not studied with regard to its position, its material, and its distance from the eye.

Like all buildings with colossal decorative orders, purists can criticise this one as illogical. Modern fashion seems to be more sympathetic to the delicacy of the Adam period than to the rich and noble power of Roman work. Yet even the purist must allow that in consistency of conception, in beauty of detail, and in mastery of scale the solution of the problem of the colossal order in this building is well-nigh perfect. And even the modernist must realize that this massive and rhythmically scrolled acanthus frieze, the rich beauty of the capitals, the powerfully profiled base, all cut from marble like yellow ivory against the dark green grilles between, form a decorative whole of great nobility and powerful dignity that has been a pleasure and an inspiration to thousands of passers-by.

NOTE: This beautiful structure has been sold recently and is to be reconstructed, with an addition of a number of stories, into a general office building.



the influence of Egyptian stonework, relieved of too great severity by the ornate treatment of the main portal.

In the lobby, restraint and simplicity of treatment are evidenced. Whatever ornament there is, is well studied and in low relief. Cast stone perforated grilles conceal radiators; and a slight amount of color is introduced in the soft buff of the high marble base and of the rough buff floor tile, set in squares, and bordered by glazed tile running in color from a deep blue to mottled blue and buff.

At the opposite ends of the lobby, marble stairs ascend to the balcony, and descend to the basement. Here the Sunday-school has been temporarily installed, and here also are located the board rooms, lavatories, an apartment

of color. Veined blue marble columns are clustered about the openings, and the surrounding ornamented surfaces have been richly colored in dull tones of blue, buff, red, and gold. Pendant above the portals of the sanctuary is the everlasting light, symbolic of eternal faith.

Above the sanctuary and reached by a stairway from the ambulatory, is the choir and organ loft. This, together with the sanctuary, is framed by an ornamental perforated arch of geometric design.

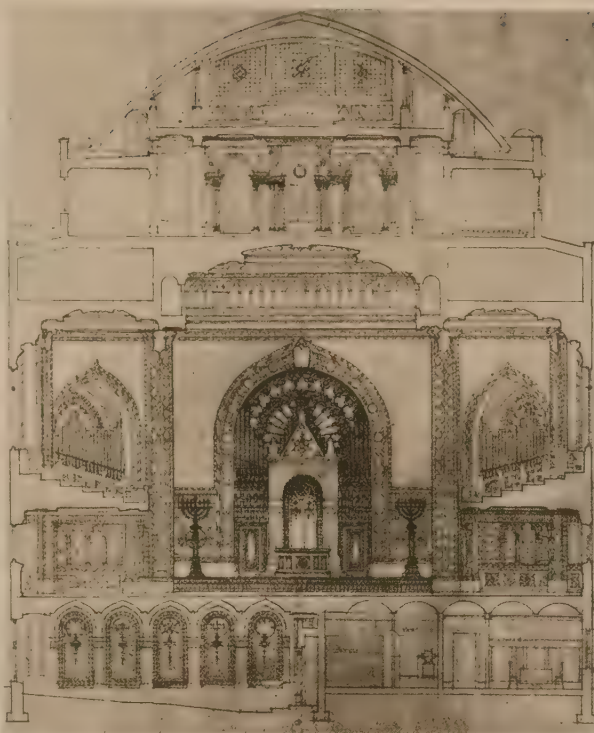
In front of the sanctuary is the altar or reader's desk. This is of buff-colored marble, inlaid with a richly blended mosaic. Concealed light reflects its rays upon the altar table. The altar is flanked on either side, near the outer ends

of the platform, by large seven-branched candelabra.

Distinctly decorative in their treatment, and somewhat reminiscent of the Moorish, are four large candelabra which are pendant over the auditorium from the four points where the brackets form the octagon. These also have been colored to harmonize with the general color note touched in the treatment of the sanctuary.

The ornament throughout the interior is a free interpretation of Coptic design, interpolated with suggestions from Moorish and Persian sources. Adapted to modern conditions, it gives in a building of this character a harmonious result, insuring a Semitic character that certainly no classic treatment of columns and cornices could approach.

An added effect of dignity, and a certain mystical quality, is obtained in the treatment of the larger windows, which are of cathedral glass. These, together with the rose-window in the main portal, are, in general, in two colors only—blue and golden yellow. Simply treated with a diaper pattern, the only allegorical design is at the rounded window



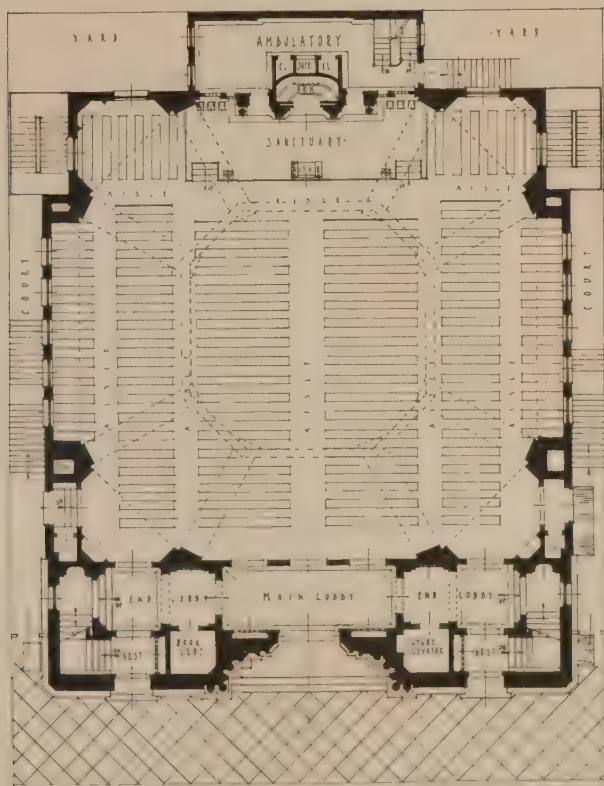
Section. Competition for the Temple B'nai Jeshurun. Above the roof line of the present building is shown the proposed Sunday-school.

head. The yellow tone gives a cheerful sunlight effect, contrasted with the mystic quality imparted by the blue windows near the sanctuary. This note is carried further in the dull blue upholstery of the pews and the carpeting of the aisles and floor of the sanctuary.

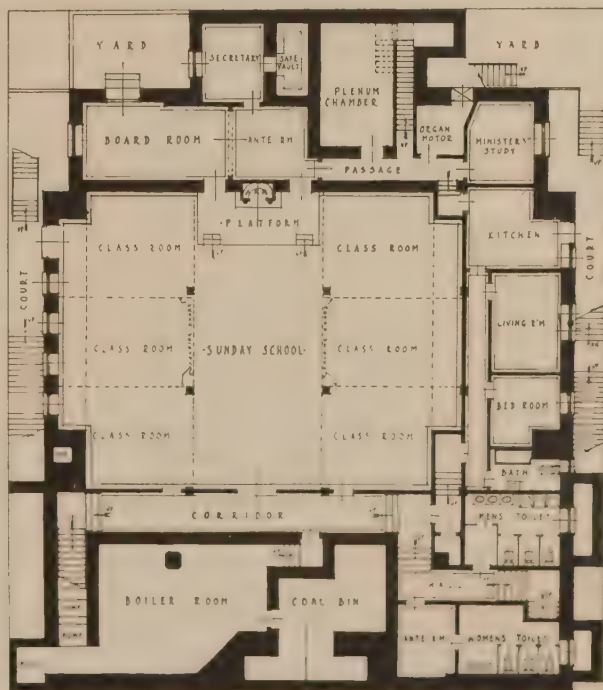
Practically all radiators are concealed from view behind perforated ornamental cast-stone grilles, while at regular intervals, beneath the pews in the auditorium, mushroom ventilators, operated from the plenum chamber in the basement, are placed—insuring filtered air of an even temperature at all times.

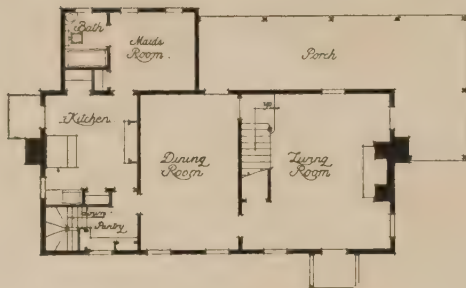
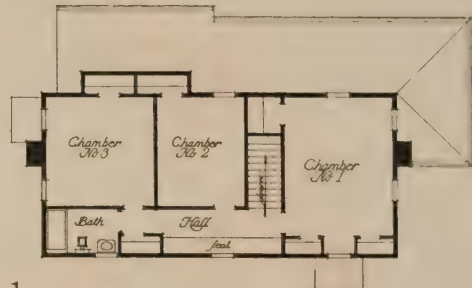
But no auditorium of any kind, no matter what its artistic attributes, may be called "successful" if acoustic considerations have been neglected. To this end the interior has been carefully studied, so that sound is taken up at all points, and not reflected, there being no disturbing echoes.

The Temple B'nai Jeshurun shows a most careful study of plan, design and ornamentation, and the result is a building expressive of its purposes and of unique artistic interest.

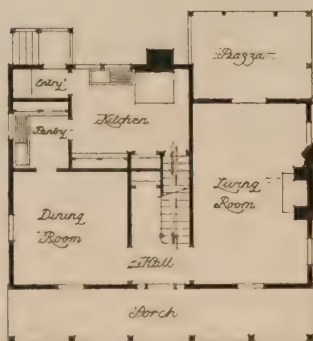
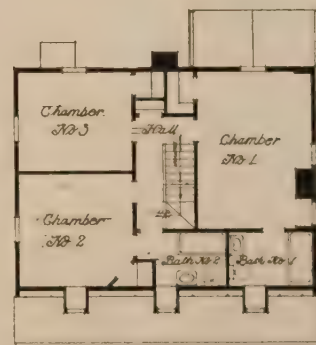


Plans of completed building.



*Front Elevation**End Elevation**First Floor Plan**Second Floor Plan*

HOUSE No. 1

*Front Elevation**Side Elevation**First Floor Plan**Second Floor Plan*

HOUSE No. 2

HOUSES BEING BUILT AT SCARSDALE, N. Y.

Eugene J. Lang, Architect.

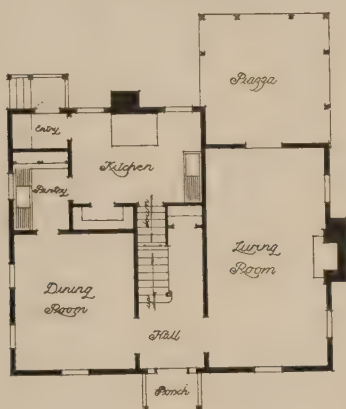
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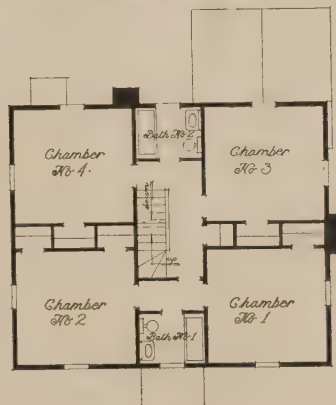
Front Elevation



Side Elevation



First Floor Plan



Second Floor Plan

HOUSE No. 3



Front Elevation



Side Elevation



First Floor Plan



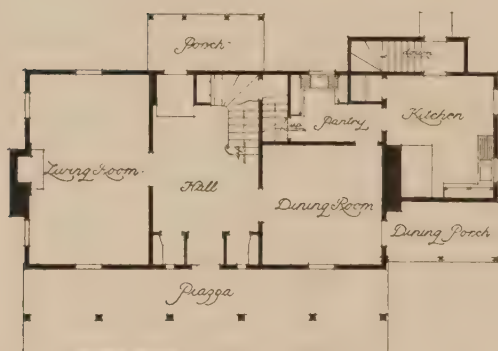
Second Floor Plan

HOUSE No. 4

HOUSES BEING BUILT AT SCARSDALE, N. Y.

See page 22.

Eugene J. Lang, Architect.

*Front Elevation**Side Elevation**First Floor Plan**Second Floor Plan***HOUSE No. 5**

HOUSES BEING BUILT AT SCARSDALE, N. Y.

Eugene J. Lang, Architect.

Designs and plans shown on this and two preceding pages represent a group of five frame buildings now under construction at Scarsdale, N. Y. They are straight Colonial Academic architecture, designed for definite sites with regard to outlook, location of porches being determined by orientation. The architect aimed to get within a compact plan of 1,000 square feet floor space at least 1,200 square feet of accommodation. The houses range in price from \$9,000 to \$18,000, the average cost being \$15,000.

Architectural History and the Designer

By Rexford Newcomb

Assistant Professor of Architecture, University of Illinois

WITH the changes that have been wrought in our thinking as a result of the Great War, many questions have been raised regarding the future of architectural education in America. There seems to be abroad among architects an idea that the architect of the future needs, if he has not done so in the past, to get closer to the realities of his work, to understand better engineering procedures, to have a better knowledge of materials, to think more logically and clearly, to act more orderly and surely. And well may such ideas run through the mind of the observing practitioner, for of all professional men the architect came in for the severest criticism during the war. The architect's performance, when compared with that of the engineer, for instance, left much to be desired. The architect saw work that from

time immemorial had been given to him turned over to the engineer for execution. Clearly something was wrong. Some have tried to lay the blame upon the schools that have trained a portion of the profession; others have blamed it upon the profession and its attitude toward the current questions of the day. All agree, however, that now is the time to seek out better methods and formulate better policies to guide the profession, whether it be the practical man or the educator, in the future.

In such a stock-taking time as this, clearly the education of the future generation of architects should be carefully considered, and constructive suggestions offered. Now seems a good time for educators to reconsider the educational trend, discard those practices which a changed social order

has made obsolete, and restate the policy that is to guide them through the post-war period. In this connection the subject of architectural history and its place in the curriculum might be profitably considered.

In none of the various suggested schemes for changed architectural curricula, that have resulted from a desire to reorientate architectural study, has the writer found anything that would seem to challenge the place that the study of architectural history has held in the curriculum of the past or attempt to exclude it from the curriculum of the future. Yet, although its place seems unchallenged, the methods by which it is presented and the attitude held toward it in many of our schools should not go uncriticised.

The writer is well aware of the attitude which most young students have toward the study of architectural history. To the student, taking up for the first time the study of architectural history, some of the following questions are likely to arise: Of what use is this study of past architecture, anyway? Why not concentrate upon the best that is being accomplished in the world to-day and let the past—the dead past—lie undisturbed? It is to the future, not to the past, that we look; why should so large a percentage of our time be spent on what has gone before when we could be contemplating what we are going to do in the future? All these questions and many more are likely to disturb the mind of the young American, especially if he comes from a section of our country which has neither much of a historic background nor many old things to reverence. Now and again these very questions arise in the minds of the more thoughtful practitioners as well, especially in the minds of those who are fearful that we shall never arrive in America at an adequate expression, architecturally, of our life, ideals, and civilization. Now and again arises a “modernist” who counsels us to “leave off the copying of the forms of the past and strike out for the future,” and if he does not counsel by word of mouth, he does by act and deed.

The importance of the study of architectural history to the practical designer has thus been challenged in the past and doubtless will be in the future. Thirty years ago Mr. Henry Van Brunt, in a report of the Committee on Education of the American Institute of Architects, urged strongly upon the profession and the architectural schools the extreme importance of a detailed study of architectural history to the designer. His emphasis was placed then, as it should be now, upon that aspect of the study which would bring out the “fundamental principles that underlie design and show the student how form and ornament were developed out of the genius of civilizations and peoples.”

The history of architecture has always occupied a prominent place in American curricula, and the arguments of such reports as that just mentioned only served to emphasize, and correctly, too, in the writer's estimation, the importance of such study. Some ten years ago there began to be manifest in certain branches of the profession a growing dissatisfaction with the subject of architectural history. It was argued that a formal study of architectural history only operated to enslave the student to the forms of the past and to abridge his ability to do real creative work. It was further argued that the great designers of ancient and mediæval times knew nothing of their architectural past and that they were concerned only with the solving of the problems of the present and future. They had succeeded admirably and why should it not be possible for our designers to proceed in the same fashion? The recommendation was that a detailed study of architectural history be given up and that the resulting extra time be spent upon design.

Now there was ground, no doubt, for such reasoning,

and the writer believes that some of the blame for mediocre design, as far as the schools are concerned, can be with justice laid at the door of poor history teaching. This question, however, should be asked: Were designers doing parrot-like work as a result of a detailed study of architectural history, or was there some other cause for their intense worship of dead, past forms? There are probably two answers to this question. In the first place the detailed study of architectural history, as a thing in itself, was not wrong, but the method of approach used with few exceptions in those days, and from then even down to the present, was fundamentally wrong. Even with this admission, however, the whole blame cannot be laid at the door of the teachers of architectural history. Some of the blame must be charged up to the teachers of design, who, as a class, have taught as unsuccessfully as the historians. The prevalent habit, as practised in schools of design, of taking good historic examples, things, of course, perfect as far as their material, time, and place are concerned, and “adapting them to modern uses,” has, the writer is constrained to believe, been as large a factor in the making of parrot-like archæological designers, as an archæological approach to the study of architectural history could ever possibly have been. The writer remembers with perfect clarity the procedure in the design classes of his day and, so far as he can observe, the methods in use to-day offer no greater incentive to sane, logical, original, creative thinking than the methods in vogue at that time. It is not with the glowing folly so apparent in the teaching of design that the writer is here concerned, however, but with the less obvious, yet perhaps just as dangerous methods that are currently used in the presentation of the study of architectural history to the undergraduate.

As has been charged, much of our architectural history teaching has been nothing more nor less than archæology. In many schools it has amounted to scarcely more than a superficial criticism of the æsthetic externals of the buildings of the past, with no attempt upon the part of the instructor to inspire the student really to seek to understand the social order which brought forth these monuments, the geological or commercial conditions which made possible their construction, the correlation of their æsthetic and structural elements, or an appreciation of the fact that out of these pre-conditions, in a given time and place, there could not have come any other expression architecturally than the one that resulted.

This method of presentation may indeed have been largely influenced by the books on architectural history, for it is lamentably true that in many schools the course in history is based upon a text-book, which usually divides the subject into a series of “styles” with hair-splitting differences and fine distinctions drawn, distinctions that are clearly more archæological than artistic. Style has been over-emphasized, over-worshipped, with the result that the study of history often degenerates into nothing more than a learning of the characteristics of these sacred styles, a “grammar” of details and ornament to be drawn upon indiscriminately as the occasion arises. And right here, perhaps, lies one of the fatal mistakes that history-teachers make. Realizing that the shortest way to a high standard of taste and a highly developed appreciation lies in the study of the best examples of the past, the teacher places great emphasis upon the study of these masterpieces. He analyzes their beauties upon plan and elevation, he expands upon the charm of their detail and the wonder of their color. All this is very well, but the mistake has been to stop when this has been done, and to say, “This is the end of our quest; these things are perfect—art consummate.”

They are perfect as far as form is concerned, and the student, practical-minded, reasons that if these things are perfect why not use them, and so he borrows bodily this or that from a Byzantine church, or a Roman bath, or a Gothic cathedral, and "applies it to a new use." His sole reason is that it is beautiful. Whether it is appropriate and logical, expressive of this race and place and time, is never considered. What has been lost sight of is the fact that behind all these forms and through them there is a "guiding spirit," and this spirit which, most of all, the student should have grasped, he has most completely missed.

What we need is the study of architectural history from an approach that will compel the student to appreciate the fact that the great architecture of the world has always evolved in obedience to certain unfailing principles, that form grows out of structure, and that structure is in turn the result of man's using the materials that he is able to lay his hands upon, to accomplish a very definite, practical result. Above all, it should be pointed out that various peoples approach the same problem in very different ways, these differences being due to their different mental habits, which, in turn, are determined by their history as a race, their religious ideas, their social order, or their present environmental conditions. The student should be led to see that great architecture is the result, always, of a frank, logical, and straightforward meeting of the conditions imposed, the intelligent selection of means to the accomplishment of ends, and that, after all, outward form is significant only when it expresses in a direct way the inward organism.

It has occurred to the writer that in courses in the history of architecture there are several opportunities for the student. First of all, he can gain an appreciation of form through the study of the best historic examples. If he does this he is progressing, but every intelligent layman should do at least this much. What is more fundamental to his future studies and work as a creative artist is this: he may order his architectural philosophy. In this second case there is a grave responsibility laid upon the instructor, and it seems well to remind the student as the course proceeds that these forms, these buildings, this subject-matter, if you will, though interesting and beautiful in themselves, are not the sole object and end of the course. They are only the subject-matter, the visible remains that show us in concrete form the results of all the forces that have been at work in a given place at a given period. He should be taught how these forms do express their civilization and time.

At first, it will be necessary to point out to the student what he will, if he is a thinker, discover sooner or later for himself; namely, that architecture is a perfect index to the life and thought of a people, and, in this sense, is the result of many influences, among which might be mentioned geography, geology, climate, ethnographic and historical relationships, political and religious systems. There are hundreds of classic examples to bear home to the student the truth of the above proposition. Secondly, the student will soon discover that man builds or constructs for two sets of reasons, and that what he rears he builds because it satisfies his physical needs or satisfies his mental, his spiritual needs, and that in the accomplishment of these things he takes the line of least resistance. In this connection he will soon discover that structure is physical, results from a physical demand, while ornament is mental, results from a psychological demand. This observation should teach him why forms, particularly ornamental forms, have persisted in architecture and the other arts of design, long after they are no

longer racially or nationally appropriate. They persist simply because they satisfy man mentally, spiritually.

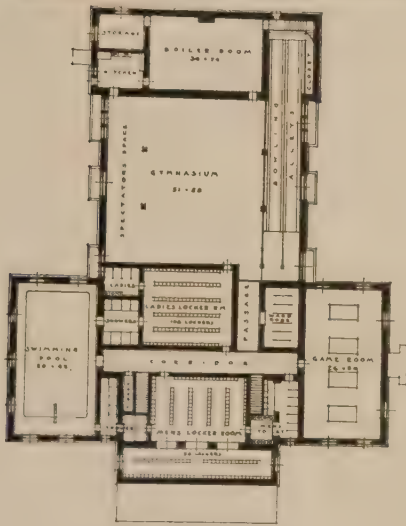
Moreover, the student will soon discover that in all great periods of architectural activity there has been behind the new evolving forms a new structural principle, and he will soon come to feel that in the world's history there have been, after all, only two great architectural trends, the first the development and perfection of the post-and-lintel system of construction, that is the static system; and the second, the development and perfection of the arcuated system, the dynamic system of construction.

He will soon discover, also, that ornament, as the fulfillment of a psychological demand in mankind, follows structure, and that when ornament, at any period, dictates structure, architecture becomes decadent. In other words, there must be a perfect balance structure, logical, simple, and appropriate to time, place, people, and materials on one hand, with form for its perfect æsthetic expression, enhanced by sane ornament, upon the other. Thus it seems to the writer that any course in architectural history that does not satisfactorily and adequately correlate architectural expression and its pre-conditions is a failure. For if architecture is the perfect index to the life and ideals of a people, the young designer will reason that in order to make his art vital, appropriate, and living to-day, he needs not take parrot-like the forms of the past and paste them upon the structures of the present, with little thought of their meaning or significance, but that he needs to fathom the spirit, the life, the civilization of his time, and by the same processes used by the great architects of other days arrive at as worthy results in the expression of that new civilization. In other words, he should emulate the spirit, the method of work that brought forth these forms, not copy the forms themselves.

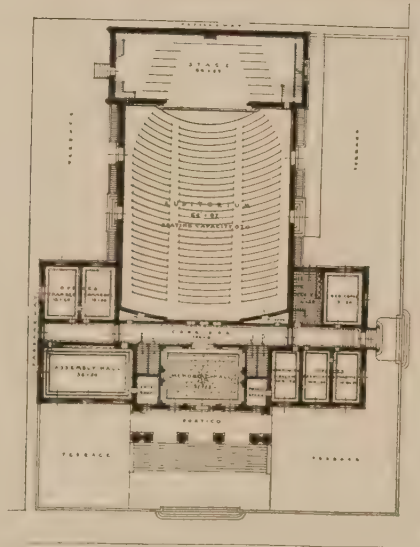
In this connection it should be noted, however, that there are many forms that have been used throughout all the styles, that have been common to many peoples. This is especially true of ornamental forms, and in this sense they are "world forms," and persist because they express the fulfilment of a definite psychological need. Whenever man is able to do without them mentally they will cease to be used.

It is needless to argue that structure precedes ornament; it goes without saying that here it should be noted that ornament should grow out of structure, should enhance it. In this sense architectural procedure would seem to follow biological precedent. It is to be noted, moreover, that what has in one age been a structural necessity has often persisted in a succeeding age as a pleasant ornamental reminiscence. The reason is again to be found in a psychological analysis. These columns, for instance, now structurally obsolete, are demanded æsthetically, or, at least, a vertical element in the design is demanded. Where we have made our mistake has been to supply the columns which, in the material of which we have made them, are totally illogical and preposterous, if we expect them to do the work that they seem to be asked to do.

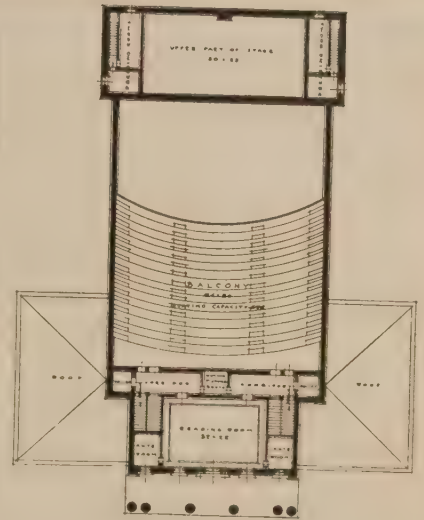
It appears, then, that there are many vital and helpful lessons to be gained from the right study of architectural history, but in order to accomplish some of the things here mentioned it is necessary to go thoroughly into the pre-conditions, to make complete analyses of all the other phases of a nation's history; in other words, to try to master completely an understanding of the civilization of which the architecture is, after all, the visual expression. Approached in this spirit, architectural history may, instead of being the study of dead forms, be the means of realizing more fully and appropriately the architectural expressions of our own times.



BASMENT PLAN
SCALE: 1" = 10'-0"



MAIN FLOOR PLAN
SCALE: 1" = 10'-0"



SECOND FLOOR PLAN
SCALE: 1" = 10'-0"

Memorial Community Building, Goldsboro, N. C.

C. Adrian Casner, Architect

FEATURES EMBODIED IN THE BUILDING.—A memorial hall on whose walls shall be inscribed the names of all the boys who saw service in the war and in addition thereto records, relics and trophies of the war.

An auditorium with a seating capacity for fifteen hundred and suitable for large county and community gatherings, with a modern stage and equipment.

A public comfort room with suitable toilet facilities. Suitable rooms for all county and city public welfare agencies and social organizations. A reading room. A gymnasium. A

swimming pool and shower baths for both men and women. A room for games and amusements. A bowling alley. A lunch room and kitchenette.

PLANS.—The architect has prepared and submitted plans for such a building, embodying all of the above features and answering the needs of the community.

COST.—The estimated cost of the building is \$200,000, and the estimated cost of the building equipment and grounds is \$50,000, making an estimated total of \$250,000 to be raised in order to finance the undertaking.

Modern Building Superintendence

By David B. Emerson

CHAPTER V

PLASTERING, MARBLE AND TILE WORK

THE ceilings in the first story were to be furred and lathed with metal lath, and the top story had a hung ceiling two feet below the bottom of the lowest roof-beams to give an insulating space under the roof. To carry the furring, steel hangers were clamped to the flanges of the beams; to these hangers were bolted one and one-half-inch by one-quarter-inch running bars spaced five feet apart. To these running bars were clipped by means of No. 9 gauge galvanized-wire clips three-quarter-inch steel channels, spaced twelve inches on centres; this formed the furring to which the lath was to be fastened.

Where the beams in the coffered ceiling of the bank occurred, longitudinal rails of one inch by three-sixteenth-inch flat steel, fastened to the floor-beams, were run, and to these rails were fastened brackets of flat steel bars, which were bent to conform with the shape of the beams, and were spaced twelve inches on centres. To hold the whole frame in place stiffening rods of three-eighth-inch round steel were run at right angles to the brackets and securely wired to them. The lath which was used was a galvanized No. 18 gauge wire lath. It was tied in place and drawn tight to the furring with No. 18 gauge galvanized annealed wire; ties were spaced every six inches, given a double turn, and the raw ends bent back flush with the face of the lath. All end joints were lapped two inches, and care was taken to make all side joints along a furring bar, and they were lapped one inch and securely laced together. The ceilings were all carefully tested to see if they were perfectly level and true before starting the plastering. All of the external angles throughout the building were protected with galvanized-iron corner bends, which were secured to the terra-cotta block partitions by means of iron clips three inches long, which held them firmly in place. In some of the rooms in the bank, and in the tiled rooms in the Turkish bath in the basement, two-inch solid plaster partitions were called for. These partitions were constructed of galvanized corrugated expanded sheet metal, secured at floor and ceiling with special expanded metal angles. After setting the lath, the partitions were ordered to be braced with temporary bracing, until the plaster was on and set, for although these partitions are very firm after the plaster has set, the lath is very shaky until the plaster has been put on. Before the plastering was commenced the carpenter closed all exterior openings with well-braced wood frames, and covered them with heavy muslin to keep out the weather. The plastering was done with patent plaster, which is by far the most efficient method of plastering a large building in a city, as it is practically impossible to slake enough lime and keep it on hand for any large operation, whereas patent plaster can be mixed and used at once; in fact has to be done that way on account of the nature of the material. All plastering which was done on lath was three-coat work, and that which was done on terra-cotta walls and partitions and on the concrete floor slabs was two-coat work. Bevelled grounds thirteen-sixteenths of an inch thick of dressed white pine were set at all openings, and wherever required, and plastering was ordered to be worked up full to the grounds. It is a great mistake to put patent plaster on too thin, and a great many unsuccessful jobs of plastering

can be traced back to this error. The plaster for the scratch-coat was fibred, but that for the burnt coat was unfibred. When the plaster was mixed-particular attention was given to seeing that all mortar-boxes were clean before starting to mix the plaster in them, and that they were thoroughly cleaned out after each gauging. The mortar mixers were warned not to wash hoes and shovels in the gauging water. Not more than enough plaster to last one hour was allowed to be mixed at a time on account of the quickness with which it sets, as patent plaster, unlike lime plaster, sets instead of drying. No plaster which had commenced to set was allowed to be used. We were very careful when the scratch-coat was put on to see that the plasterers applied enough pressure to push it through the mesh of the lath and give it a good key. Plaster was filled in between window-frames and walls in all cases to make a wind-stop. All terra-cotta partition tile and furring were ordered to be well wet down before commencing any plastering on them. The burnt coat was properly screeded up and finished with straight edge and darby, using a float to knock off all lumps and fill cut faces. Once or twice during the progress of the work we noticed some of the plasterers picking up some of the droppings on the staging and using them on the ceiling; this we ordered stopped at once, as the droppings have frequently commenced to set, and do not as a result have a good adhesion, so that any jar on the floor above will cause a fall of a portion of the ceiling, with the accompanying discomfort to the occupants of the room. The finish coat of plaster on all walls and ceilings was composed of hydrated finishing lime, gauged with twenty-five pounds of calcined plaster to each one hundred pounds of lime. The finish was trowelled smooth, and all brush marks worked out. The ornamental plaster-work in the banking-rooms was done before the finish coat was put on the walls. The beams and cornices were given a scratch and burnt coat of plaster, roughly following the profiles over which the gauged plaster was to be run. The plaster for all new mouldings was mixed in the proportion of two parts plaster of Paris and one part of well-seasoned lime paste, so that it would not set too rapidly as it was being run. All ornamental mouldings and applied ornaments on the surface of the ceilings were cast from pure plaster of Paris and set in freshly mixed plaster. We were careful to see that all of the work was well mitred and joined, and that all ornaments were centred in the panels, all of which contributes to the mechanical accuracy of the work. When the plastering was completed the installing of the interior marble and tile work was commenced. All of the vertical surfaces of the marble which were not carved were highly polished; the floors and stair-treads were hone finished. In all cases the base course was ordered to be set before laying the finished floors. All of the marble work was set in plaster of Paris, and the plaster was called for to be the best casting plaster. Where the marble bases had to set out any distance from the wall we instructed the contractor to build brick backing for marble; brick was laid up in lime mortar, so as not to stain the marble.

Before laying the floors we had the concrete slabs thoroughly swept broom-clean, and then thoroughly satu-

rated with clean water and sprinkled with dry cement to the thickness of about a sixteenth of an inch. A levelling coat of cement mortar composed of one part Portland cement and three parts clean-washed sand was put down, and the floors were laid on this bed. The floor of the first-story vestibule and halls was of marble tile, eight inches by twelve inches, with border strips. The marble used was pink-and-gray Tennessee marble, which on account of its hardness gives an excellent wearing floor. In laying marble floors, where two or three kinds of marble are used to get color effects, care should always be exercised to select marbles of very nearly the same degree of hardness, otherwise walking over them will wear down the soft marble faster than the harder ones, giving an uneven surface which is very disagreeable to walk upon. The marble tiles which composed the floor were bedded in the cement mortar and well grouted with cement. The floors in the corridors in the upper stories were of marble mosaic. Before commencing to lay the mosaic an open-mesh galvanized-wire netting was placed on top of the cement levelling coat; to prevent cracking of the flooring, the netting was stretched tight and fastened at the ends to hold it firmly in place. The mosaic was composed of a field of Carrara chips and a fret border composed of colored marbles. Borders were set upon heavy paper face down and laid in strips on the levelling coat; fields were set by hand in the cement. Care was taken to see that the mosaic was kept to a line. After the mosaic was laid it was well grouted with cement, and when the cement had set the entire floor was ground down to an even level surface by means of electrically driven carborundum wheels. The walls of the first-story corridor and the banking-room were wainscoted with marble up to the cornice, with pilasters panelling, etc. All of the corridors throughout the building had a plain marble wainscot seven-eighths-inch thick and five feet high, with base one-and-one-eighth-inch thick by eight inches wide, and a plain cap one-and-one-eighth-inch thick by four inches wide. All offices had seven-eighths-inch marble base six inches high. All marble was well anchored as it was set with No. 6 gauge copper-wire anchors; all slabs were anchored by the edge, and all corners of the pilasters and wainscoting were cross-anchored. The anchors were well wedged in and covered with plaster of Paris. The marble was backed up with plaster of Paris as it was set. All joints in the marble should be as neat and close as possible, and none of the slabs should have the edges chipped or spawled in the

setting. No screens were allowed to be used in the face of the marble work. The treads and platforms of the stairs were of gray Tennessee marble one and one-half inches thick, with rounded nosings. The treads were secured to the iron risers and strings by means of brass screws, the marble being drilled, and the holes filled with lead to give a grip to the threads of the screws. All of the toilet-room floors were of three-inch hexagonal vitreous tile, and the walls of toilet-rooms were wainscoted to the height of seven feet with three-inch by six-inch enamelled white tile, with a sanitary base and moulded cap. Tile by reason of its being absolutely impervious, makes the most sanitary material known. The bed for the floor tile was prepared the same as that for the mosaic flooring. Tile were placed upon the mortar and firmly pressed into place, and tamped down with block and hammer until exactly true and even with the finished floor. All tile were grouted with cement mortar, the grouting was ordered done the morning after laying, to insure a proper bond between the grout and the cement mortar. All surplus grout was removed before it had commenced to set. The walls of the toilet-rooms were prepared for tiling by giving them a scratch-coat of cement mortar, mixed one part Portland cement to two parts sand, and well scratched horizontally. The cove base was set before setting the wall tile to give a good start for the tiling. Wall tile were set by buttering; this was done by spotting tile on the walls about thirty inches apart, and plumbing them accurately with the finished face of the wall. The scratch-coat on the walls was thoroughly saturated with water. Neat cement mortar was spread on the back of each tile, and they were gently tamped into place and plumbed with the spot tile by means of a straight-edge. After the tile had set, the joints were washed out and filled with a thinly mixed white Portland cement. Care was taken to see that all cement was cleaned off before it hardened.

The only defect to watch for in wall tiling is crazing. All of the enclosures around the water-closets in the toilet-rooms and the back linings of the compartments were of structural glass, with white enamelled iron door-stiles. This material, on account of its being absolutely impervious and practically non-staining, and offering a great resistance to abrasion, makes a most ideal partition for use in public toilet-rooms. The partitions were erected according to standard details and specifications, issued by the manufacturers. When the work just described was completed, the building was ready for the metal and wood trim, much of which had arrived at the building and was ready to be installed.



The Palais de Justice, in Andersen and Hébard's scheme for an international world centre.

From *The Architectural Review*, London.



EXTERIOR.



WAITING-ROOM.

Bigelow & Wadsworth, Architects. Stone & Webster, Engineers.

DALLAS INTERURBAN TERMINAL. DALLAS, TEXAS.

Some Significant and Encouraging Facts Regarding Building Prospects as Shown in November, 1919

BUILDING operations for which arrangements were made in the United States last November must be referred to as simply stupendous. As winter approaches there is invariably a tendency toward contraction in construction work as compared with periods immediately preceding, and 1919 was not an exception to the rule, but the contraction was extremely moderate, and the plans entered into summed up an extraordinarily heavy total of contemplated expenditures. In fact the volume of projected operations for the month was not only the heaviest by a very decided margin of which we have record for November, but actually in excess of all earlier months in 1919, excepting only August and October. Furthermore, all indications would seem to be for the continuation of marked activity in building lines for some time to come, the incentive being the urgent need for housing accommodations in virtually all sections. Some relief has been afforded locally, in part by the alteration of private dwellings into apartments capable of housing a number of families, but otherwise the demand is as keen as ever.

Our compilation of building statistics for November included 159 cities, all but 9 showing gains over 1918, and in many cases the percentages of increase was phenomenally heavy. This was especially true of Greater New York, Chicago, Philadelphia, Boston, Detroit, Cleveland, Cincinnati, Kansas City, Baltimore, San Francisco, Los Angeles, Milwaukee, Minneapolis, Newark, Pittsburgh, Washington, Seattle, St. Paul, St. Louis—in fact, of practically all of the leading cities of the country and many of those of lesser prominence. The total of intended outlay reaches no less than \$140,691,829 against only \$18,347,234 last year, \$47,000,000 in 1917, and \$75,000,000 in 1916, this latter until now the high-water mark for November. Greater New York exhibits a very decided expansion from the very low total of a year ago, the comparison being between \$20,428,281 and \$1,688,949, the most striking gains being in Brooklyn and Queens boroughs. The aggregate for the outside cities (158 in number) is \$120,213,548 against but \$16,658,285. The Middle West group of 29 cities reports a total of \$43,904,311 against \$4,591,212 last year, and the territory west of the Mississippi River (24 cities), exclusive of the Pacific Coast section, furnishes an aggregate of \$15,939,557 against \$2,457,445. The total for the 37 cities in the Middle Atlantic division (not including Greater New York) at \$27,736,256 is over seven times that of a year ago; New England cities to the number of 24 give an aggregate of \$7,835,538 against \$1,388,827; the South (31 cities) discloses a result of \$12,348,996 against \$1,590,174, while a total of \$12,448,190 on the Pacific Coast contrasts with \$2,801,691.

For eleven months of the calendar year 1919 the expansion was of course extremely heavy, the aggregate exceeding by a considerable amount the high record for the period established in 1916, which latter obviously was upon a lower-cost basis for labor and material than now prevails. A total of approximately 1,175 million dollars compares with only 425 millions in 1918 and 945 millions in 1916. Greater New York's aggregate for the eleven months at 215 millions is 161¼ millions above that of 1918, and outside of this city the comparison is between 960 millions and 371½ millions. The contrast with 1918 at a few leading cities is: Chicago, 95¼ millions against 33¼ mil-

lions; Philadelphia, 54 millions against 14¾ millions; and Los Angeles, 24¾ millions against 8 millions.

Returns from the Dominion of Canada for November furnished evidence of activity at most of the reporting cities, and the activity was especially notable at Montreal, Toronto, Ottawa, Winnipeg, and Vancouver. For the eleven months of last year the intended outlay exceeded that of the like period of either of the five preceding years but fell behind 1913.

From the Commercial and Financial Chronicle, New York.

State Societies of Architects

THE formation of State Societies of Architects, as recommended by the American Institute of Architects, will not only accomplish much for the profession but will also aid in making the profession of ever-increasing benefit to society.

The Committee on State Societies is now engaged in the preparation of a simple form of Constitution and By-Laws which, after approval by the Executive Council, will be submitted to the Chairman of all State or Major Locality Committees as an aid in the formation of State Societies. In the meantime the Committee on State Societies tenders you its services in any manner that it may aid you or the profession in your State in organizing all of the architects of your State, or the States in your major locality, into State Societies.

Such State Societies should admit to membership every registered or licensed architect in those States where registration or license laws are in effect and in other States should admit every honorable practitioner.

At the next convention of the American Institute an amendment to the Institute's by-laws will undoubtedly be considered which, if adopted, will give to all State Societies the privilege of being represented at the Institute conventions. Thus, by the organization of State Societies, admitting all practitioners to membership, and the representation of State Societies in the Institute itself, the entire profession will be united in one national body, not only making membership in either State or national Society of more value to the individual, but through organization the entire profession will have more influence in local, State, and national affairs.

The chairman would welcome from you any suggestions you may have to offer as to how best to proceed to secure the formation of a State Society in your State. Will you as chairman of your locality appoint a special committee to do this work? If so, will you please give the name and address of your special Committee Chairman so that the general committee on State Societies may keep in close touch with the work of your local committee?

Yours very truly,

N. MAX DUNNING,
Chairman, Committee on State Societies,
53 W. Jackson Blvd., Chicago, Ill.

Some Strike Facts

DURING the twenty years from 1881 to 1900 the building trades had more strikes than any other one industry—19½ per cent of the total number—but they involved a smaller number of men per strike; far fewer, for instance, than were involved in railroad strikes during the same period, although these numbered only 5.6 per cent of the total number recorded. Out of a total of 22,793 strikes reported from 1881 to 1900, 52.8 per cent were successful, 13.6 per cent partly successful, and 33.54 per cent failed.

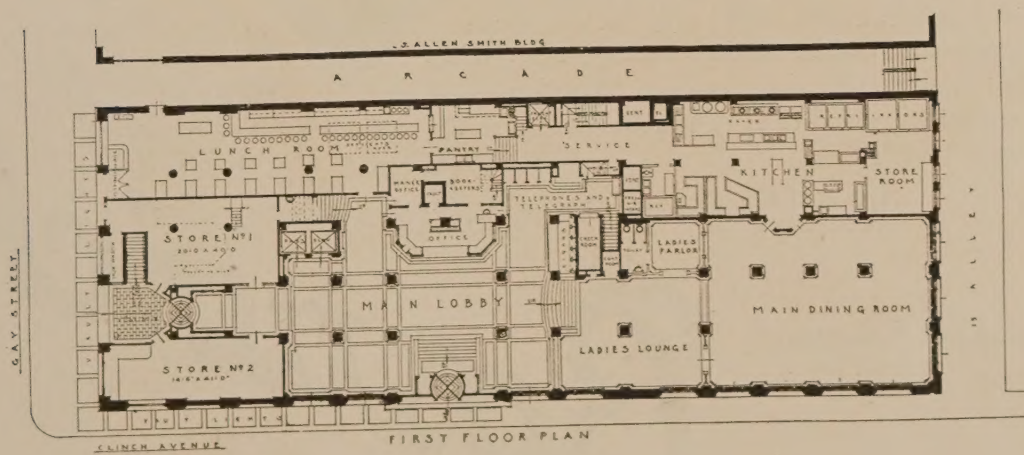


FARRAGUT HOTEL, KNOXVILLE, TENN.

W. L. Stoddart, Architect.



DINING-ROOM.



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BOSTWICK "TRUSS-LOOP," because of its truss construction and its double weight (4½ lbs. per square yard), is assurance against sagging, buckling or cracking.

So distinctive is this extra strength that it permits the spacing of studding 16, 20 or 24 inch centers—reducing the cost of framing at least 25%.

A letter will bring you complete data and an exact form of specification if the logic of TRUSS-LOOP appeals to you.

THE BOSTWICK STEEL LATH COMPANY
NILES, OHIO, U. S. A.

St. Bernard's
R. C. Church,
Akron, Ohio
Wm. P. Ginther
Architect

ABOUT the Bostwick Truss-Loop used in St. Bernard's R. C. Church, Akron, O., Mr. Wm. P. Ginther, the architect, writes:

Niles, Ohio
September 3rd, 1919

THE BOSTWICK STEEL LATH Co.,
NILES, OHIO

Gentlemen:—Having had occasion to redecorate the St. Bernard Roman Catholic Church in which I used your "Truss-Loop" Lath about fifteen (15) years ago, I was interested to note that from every indication the Metal was as intact as when originally built.

While this is the usual experience I have had with your product, yet I thought you would be interested to also learn as to this condition.

Yours very truly,
WM. P. GINTHER

Bostwick

TRUSS-LOOP

(Steel Lath)



From the original water-color sketch for an earlier proposed central feature of the quadrangle.

Wesley S. Bessell, Architect.

MOUNT VERNON SEMINARY, WASHINGTON, D. C.